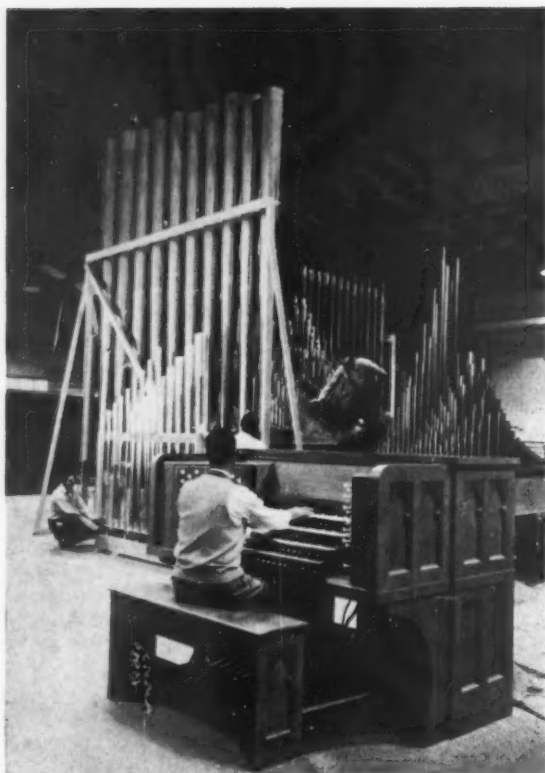


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Vol. 43

May 1960

No. 5

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You, the Reader

TAO

TAO:

The subject of tracker chests, having been well covered, it might be of interest to discuss the effect of pipe-bodies on tone. The pipe body accommodates its responsive vibrations to those of the vibrating air column, at the same time it exerts its individuality, thus lending a colour or tonal class.

This helps to explain (to some people) the apparent lack of living colour in electronic organ tones, also it strengthens my feeling that nature abhors absolute purity of itself, and interest is obtained when natural impurities are incorporated.

The canister method of tuning, with its coloured felt packing is very decorative, but does nothing for the tone. Any packing material around the canister tends to dampen the response of the pipe body. From a tonal aspect, ear-tuning is preferable over the canister method.

Pipes cut to dead length, and tuned by cone, have the advantage of eliminating the tuning slide, which, if extending unduly above the top of the pipe, produces an unstable condition. A tuning slide can never take the place of the pipe body.

Any condition which produces an abrupt change of section in the pipe body is detrimental to tone. Many older organs were originally cone tuned, and the tops of the pipes subsequently took on the appearance of battered beer cans.

To the patient and competent person, these older methods of tuning give superior tonal results. If one wishes to return to the tracker organ, why not adopt the methods of that period which are beneficial to tone? Many bell-gambas were originally ear-tuned, and some have been ruined by having slots cut in the bells. The ideal pipe-body would be seamless. A seam of solder constitutes a change of section. Pipes having sections of zinc and metal, especially above the 8' octave, have the disadvantage of a change of section.

Annealed or "baked" zinc does not compare, tonally, with hard rolled zinc. The tone of a hard rolled zinc pipe rings on after the pallet has closed. The pipe of annealed zinc cuts off quickly. Wood pipes having timbers of straight grain and free from blemish, possess superlative qualities of tone, over pipes from timbers of uneven grain, or marred with knots, etc. This helps support the theory of avoiding abrupt changes of section in metal pipes. The varnishing, or other finish coats, applied to wood pipes, has an appreciable effect on the tone.

The closer one can follow a logarithmic progressions in the thickness of pipe walls, lengths and diameters of chimneys, and all appertaining to the pipe body, the finer the result. It is worth while to avoid changes of section in reed resonators. Reeds of the Trumpet type benefit from avoiding the use of long slots cut in the resonators. Reeds in older organs were cut to dead length, thus retaining the full benefit of the resonator. Cutting long slots tends to "empty" the tone. Maybe other organ enthusiasts would like to comment on these matters, especially the tracker minded.

Hugh R. Turpin
Denver, Colo.

AN ORGAN FOR THE CHURCH

TAO:

Hooray for Rowland Dunham. In the February issue he takes up the same cudgels we did in the January POSTHORN, page 6. Please forward the enclosed copy of POSTHORN to Mr. Dunham. I'd like him to know that we "blacksheep" of the organ world are 100% with him in this crusade for sanity.

W. Stuart Green
Secretary, Theatre Organ Club
of Los Angeles
Editor, POSTHORN

TAO:

I thought Mr. Dunham's article in the February issue was a little unfortunate as it tends to confuse the subject. It is all a matter of degree and he, like so many people, has tried to make the entire issue black and white. His general remarks on an all around instrument for the American church service are very excellent, as of course the requirements of the American church service are far different from those of Northern Europe. He sounds rather bitter, but he should realize that those with whom he is in most violent disagreement are in reality a very vocal minority. Many of these people are in academic positions and have very little to do with the church service.

Another thing which might well be pointed out is that the development in recent years of the social movement in the American church and the large multiple choir system has even further widened the gap between the requirement of the American church organ and the Northern European.

The remark "A few builders may be induced to include a diapason—nowadays" is unrealistic, as most builders will include this rank.

He blames the multiplicity of high pitched stops on early deficiencies in wind supply, when really the earliest development came with the building of organs in very reverberant buildings. These high pitches are necessary in order that the pitch lines may be heard in these reverberant settings.

A multiplicity of pitches will give a richer sound than multiplicity of stops all of the same pitch. The multiplicity of pitches does give a very real intensity of sound, building to very significant.

(Continued on page 8)

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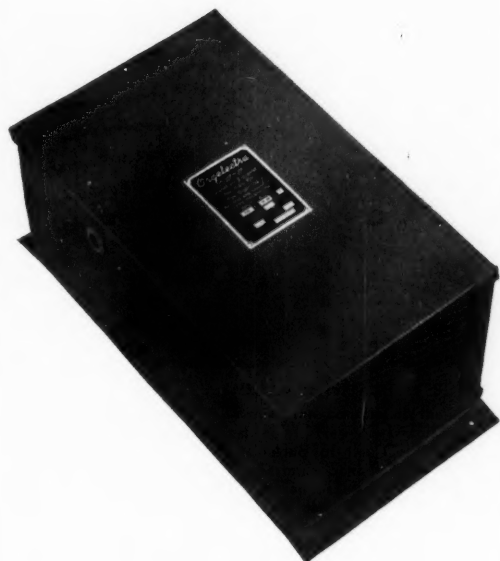


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cant apparent volume levels, even though any one member of the subject chorus may in itself not be too loud. This I feel has nothing to do with ancient necessity—it is merely a matter of musical values.

I agree with the remarks on the swell pedal. Of course most any truly classic organ with a Brüstwerk, has doors which close and the purist will abhor any suggestion to have these doors connected to a pedal for convenience.

Tracker action, especially in a smaller instrument, can be a delight to play upon. In a larger instrument factors of weight and friction would seem to nullify any advantage of a player's direct contact with the pipework. In any organ, touch should be consistent regardless of what kind of action the instrument has. This is merely a matter of quality in workmanship and design. Much can be said about agogic accent in regard to organ playing.

The remark that some organ builders are delighted at the profits made possible by shrieking ensembles, plus the elimination of pneumatic action, is unrealistic. I believe I am correct in saying that a first-class tracker action costs just as much to build as an electro-pneumatic action. Design problems are much greater with the tracker action as it does not have the flexibility of application that the electro-pneumatic offers. The difference in cost between a Mixture stop and an 8' stop may not be as much as Mr. Dunham thinks and whether the action is playing an 8' stop or a mixture stop, it costs just as much because it takes just as many mechanical or electrical components to make the connection between the key and the valve and this is true regardless of the type of action.

The tired joke about going back to hand-pumped instruments is not so much a joke as it might seem. The modern centrifugal blower simply by perpetually churning the air generates heat through friction. With the air supply thus warmed, it is almost impossible to get an organ in perfect tune as the pipe will heat as the note is held.

The best blowing system we ever saw was a large bellows supplied by horizontal feeders operated in turn by a direct current motor. The speed of the motor was regulated by the height of the reservoir. Quite a few of these

are still in existence, a good example exists in the Judson Memorial Church in Washington Square, N.Y.C. under an old Frank Roosevelt organ. As far as cost goes, an organ builder would undoubtedly spend just as much money building a large reservoir and associated horizontal feeders as he would for a simple modern electric fan blower. The heating and consequent drying effect of the modern blower has no detrimental effect on modern chestwork and it of course enjoys much greater simplicity.

In the next to the last paragraph we are again reminded of the extra profits accruing from inexpensive shrieks and electronic pedal tones. We hope no one has combined these in the same organ.

I am not advocating a return to tracker action or to hand-pumping, or to a gross over-abundance of mixtures, but I do think that we should look upon these things realistically for what true values they do have, rather than blindly saying they are all wrong.

The organ is unfortunately a very subjective instrument. There is undoubtedly an element of intellectual snobishness in some of those farthest to the left and merely an attempt to instigate something "new" and different. This is reflected oftentimes in the stoplists published where names are changed simply for the sake of changing the names. On close analysis it will be seen that the organ may have a very ordinary stoplist. However, organ builders are not all dishonest, as we might gather from the article.

The above remarks would label me unmistakably as a classicist to some and romanticist to others. I repeat, it is all a matter of degree and not of black and white. Putting a celeste in an organ does not make a romantic instrument out of it any more than introducing a mixture make make it a Baroque organ. There is room and need for both in most American organs.

Furthermore, in a final defense of or-

gan builders, we would point out that while all around us has grown considerably more commercial during the last 30 years, organbuilding, almost on an island by itself, has grown less commercial. The emphasis now is more on musical values. Many a lucrative contract has been turned down for reasons that would have been entirely acceptable 30 years ago.

Super couplers are still usually provided for flexibility with softer registers and this often had brought an otherwise excellent instrument into alleged ill-repute. Some day I will write a long letter about those who with deaf ears always put super couplers on with mixtures wherever possible. This may put me back in Dunham's good graces.

Frederick L. Mitchell
Austin Organs, Inc.
Hartford, Conn.

■ TAO thanks reader Mitchell for his letter, and extend a most cordial invitation to other TAO readers to remark on the subject of super and (sub) couplers. In fact, we suggest this could be an article rather than a letter.

MUSIC IN THE AIR

TAO:

In your December 1959 issue you took a healthy swing at one of our better known airlines for introducing "live" organ music on several of its flights. I agree with the editorial "How Nauseating Can We Get," on all points.

This past month, I happened to find the enclosed editorial on the same subject, however, it appears to be from the layman's point of view. Although you may probably not want or be able to publish this, I thought it might be interesting to the Editors. The author, in his own way, does make a few good points.

Lt. David L. Debus
APO 864, New York, N. Y.

■ While TAO is frequently squeezed for space in these columns, there is so much we feel of interest to readers, we take the greatest of pleasure in publishing the following newspaper article in full, as written by Eric Nichol, and appearing in the Feb. 18, 1960 edition of THE WESTERN STAR, Corner Brook, Nfld., Canada.

And we thank reader Debus for sending
(Continued on page 10)

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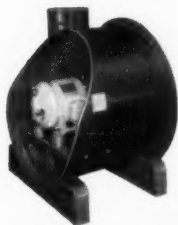
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it along, and assure him it was of intense interest to the editors. ED.

MUSIC IN THE AIR

A bulletin from Northwest Airlines headed **ORGAN MUSIC IN THE AIR?** announces that since November an organ has been installed in the main cabin of one of its Boeing Stratocruisers.

Passengers are invited to request songs they wish to hear played in flight.

I guess this means that at the same time you buy your flight insurance at the terminal you can put in a request for the organist to play "Nearer, My God, To Thee."

In case Northwest has overlooked, what follows a suggested list of numbers for their aero-organist, to replace the customary announcements by the pilot:

Meteorological: "Stormy Weather," "Uno Bello Dio."

Directional: "Somewhere, Over the Rainbow."

Institutional: "Cabin in the Sky," Overture to "Die Fledermaus."

Extreme turbulence: Rock n' Roll.

Course reversed owing to loss of engine: "I'll Be Seeing You Again."

Prepare to ditch: Handel's "Water Music."

Northwest's announcement adds that organ music in the main cabin is so far on an experimental basis. In my view the whole airplane is on an experimental basis. It will take more than the musical soothing syrup of an organ to convince me that a plane is as safe as a church. The plane may have organ and pilot, but it's that last step leaving the vestry that bugs me.

Northwest doubtless believes that the organ will have a sedative effect on passengers, be a musical tranquilizer. Its coincidence is not justified, I should say,

speaking as one of many who have had organ accompaniment of their wedding, without any noticeable grounding of butterflies in the stomach.

On the contrary, many of us associate organ music almost exclusively with sombre rites, last or otherwise. Add to this the hazard of planes hitting an air pocket, with the tacet resulting from the organist's levitating above the console, and we have a dubious aid to relaxation.

The same faith in music's having charms to soothe the queasy stomach has long been evidenced in the ocean liner's string quartet, which plays in the lounge regardless of weather conditions.

Passengers able to crawl to the lounge deck are presumably reassured by the sight of four men in tuxedos, sawing away at "Green Sleeves" despite the green water gushing past their music-stands.

At that, the ship's sharply-canted quartet doesn't prevent a peril that must attend the playing of an organ will be on the airliner. I refer to those hearties who take full advantage of the bar during flight, and who very conceivably will become so convivial that they conglomerate around the organ to bellow "Down By the Old Millstream" and other favorites.

This displacement of load balance thus created would in itself be enough to make some of us huddle whimpering beside an escape hatch.

Northwest's bulletin concludes: "The organ will be on the place for an indeterminate period." Aye, aren't we all?

■ TAO is delighted to spend this much space for the entertainment of its readers, feels a bow of gratitude should go to reader Debus for sending the above to us, and to writer Nichol for his remarks. In conclusion, we also wonder about Northwest airline's concluding statement, but in a slightly dif-

ferent way: If the organ will be on the plane for an indeterminate period, does not this imply that someone might well get so annoyed an escape hatch could be opened and the darned thing shoved out, at 15,000 feet, preferably over open water? Just an idea, of course. ED.

REGARD FOR ORGANISTS

TAO:

I have been a reader of your magazine for some time, and as such, I am familiar with your oft-stated view about the low regard that many people have for the organ as a concert instrument. I applaud your attempts to prod us organists into doing something about this.

In this connection, I thought you might be interested in seeing the enclosed clipping. I was privileged to hear M. Marchal here at Northwestern University a month ago; therefore I was interested in the reception that he received in Charlotte (N.C.), my home town. Incidentally, the instrument that he played upon is an 80-plus rank Aeolian-Skinner (1953), a superb instrument in a fine acoustical setting.

No wonder it is difficult to raise the stature of the organ in the mind of the general public when we have such drivel as this being printed in the press. I have written to the ORSERVER and Mr. Banks stating my extreme displeasure. I would be interested in your comments on this, either in print or in a letter.

Stephen L. Farrow
Evanston, Ill.

TAO reprints below the newspaper review in question.

ORGAN RECITAL LEAVES BANKS HIGH AND DRY

By DICK BANKS
Observer Art Editor

André Marchal, blind French organist of

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Write: Norman Mealy, Director, 2451 Ridge Road, Berkeley 9

worldwide renown gave a recital at Covenant Presbyterian Church Friday to a full congregation.

This noted musician and interpreter of the music of J. S. Bach was brought here by the Charlotte Chapter of the American Guild of Organists in cooperation with Covenant Presbyterian Church.

And this reviewer attended with the firm conviction he would surely enjoy church organ music if it were played by one of the world's great talents, in an honest-to-Charley mood of reverence.

It's like asking for a rat-tat-tat of Open Forum letters right between the eyes, but the honest truth is here is one who can take it from rock 'n roll to motets and madrigals but simply cannot appreciate this church organ music. So help me, once again I tried.

Now and then there was a tone of serenity and, off and on, a feeling of majesty with all this disciplined sound bombarding the listener, bouncing off stone and carved wood and white plaster.

Marchal's great technique with Bach came through in the stately Prelude and technically challenging Fugue in G Major. And Franck's Chorale No. 1 in E Major had its moments too.

It was fascinating to hear Marchal take two previously unheard themes and blend them into impressive music.

But still a church organ is something that squeaks in its high tones, drones and whines in its middle register, and rumbles and grumbles when it gets down into the bass.

About the best one can say for it is that sometimes it hits a tone that blends the petulance of a clarinet with the sophistication of a tenor sax.

The church organ, no doubt, is the mother of music and the mother of musical instruments. But in this age of electronic miracles, why can't we put this old lady in a rest home and invent a new musical means of worshipping.

Worst part of an organ recital is you know sooner or later the organist will throw all the switches, churn full steam ahead, and blast your eardrums.

Sure enough, after long-drawn-out suspense, toward the end came "Acclamations" by J. Langlais.

This is why churches are put together with such stout construction.

There was so much sound the whole place trembled. There's no way out. You just sit there and take it.

But everybody else in Covenant Church enjoyed the recital. And before the Open Forum letter writers get around to it, this reviewer woefully admits he either must have an extra hole in his head—or he needs one.

■ It is likely that at first glance at the report above most organists will curdle or shrivel, perhaps may dismiss the writer immediately as a jerk, which, incidentally he all but does admit in his concluding statement.

However, on more serious perusal, we are inclined to at least consider Mr. Banks, even though we strongly suspect he is as inept perhaps even as musically illiterate as many on newspaper staffs who are assigned to cover musical events. We hope we do not offend Mr. Banks for this is not our intent. On the other hand, we too frequently note newspaper reviews which obviously cover up the writer's lacks with smart chitchat.

We quite definitely will take strong issue with his rather silly remarks about putting the organ out to pasture—in this instance he even has his genders mixed. While as King of Instruments the organ now and then does find the throne somewhat uneasy, no one will agree an abdication is in order, for whatever reason. Perhaps we should let it go that Mr. Banks should ferret out, like a good reporter, some hard facts before he goes around throwing in all directions his personal requests for replacements in organ-design-and-construction types. Or perhaps he is too conditioned to that sound more usually associated with cocktail lounges?

If there are those who feel strongly enough to voice by letter their thoughts in this matter, no doubt his twice-mentioned "Open Forum" department will accept any contributions the TAO constituency is inclined

to offer. Just write to Mr. Banks in care of the OBSERVER, Charlotte, N.C. And don't forget to let us know the outcome, please. ED.

Newsnotes

NOTICE—Information in this column is processed for publication in the order in which it is received. It appears in the first issue in which there is space available. Allow at least SIX weeks when sending in news items announcing events in advance.

The Boys Choirs of **Corpus Christi Church**, Manhattan, and **Church of St. Nicholas of Tolentine**, Bronx, N.Y. on Apr. 3 gave a performance in the latter church of Mozart's "Missa Brevis" in B flat Major, with soloists, chorus and string orchestra; and sang a group of unaccompanied motets. Choirmasters were **William McDonald** and **James McKinnon**.

Debussy's "L'Enfant Prodigue" was presented Mar. 27 by soloists and the choir of **Holy Trinity Lutheran Church** New York, under the direction of **John Weaver**, organist and choir director . . .

Colbert-LaBerge Concert Management has announced that **Ray Pylant Ferguson** is now under its direction. Mr. Ferguson won the 1958 AGO Young Artists Competition, was heard in recitals earlier this season in Louisville, Ky., Nashville, Tenn., Akron, O. and the annual festival of arts in Birmingham, Ala.; will appear this spring in Fresno and Sacramento, Calif. He is a faculty member in Oberlin Conservatory of Music, and organist-choirmaster of the Church of the Cross, Cleveland Heights, O.

(Continued on page 40)

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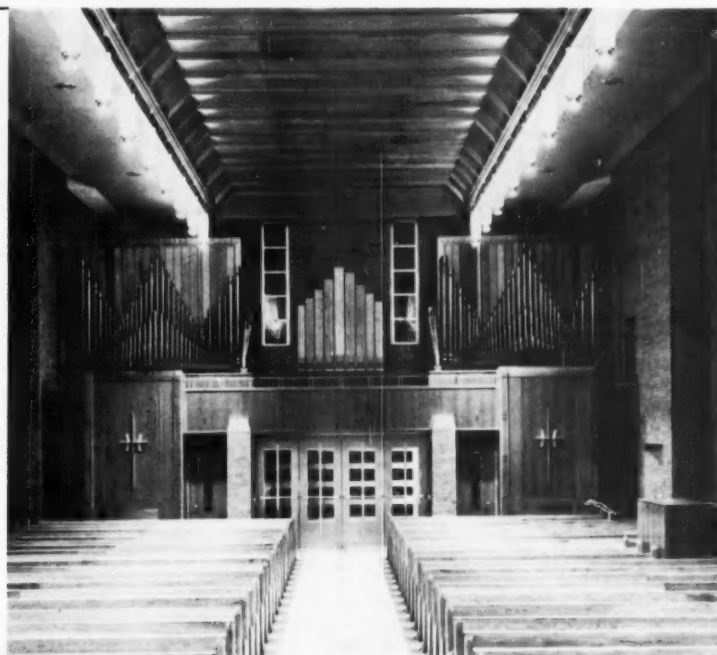
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Observations on Physiological and Physical Aspects of Mechanical Action

Josef von Glatter-Götz

The author succeeded his father as owner-director of Rieger Organs, the oldest organ building house in Austria, in 1946, since which time the company has built only mechanical action organs. Its aim is to find a contemporary solution to classical principles in organ design as to appearance, sound, and action.

The theme of a fugue, a minor chord, the color of harpsichord tone, three-quarter time, full organ: all these can be imagined without one's actually hearing them. This inward hearing is achieved by reading notes, regular practice, through repeated listenings, through the imagination and through a combination of all the elements which made up our background of musical experience. This "private" music is as perfect as a thought before it is spoken, or as a vision before its painstaking transmission to canvas, marble or iron.

In order that the dream become a reality and the wish a deed, the motor nerve system is mobilized to assure the right finger's hitting the right key at the right time. Up to this point talent, will, and practice help the organist as they help the typist to a similar end. Here is either right or wrong. Right is perceived as that which is accurate and not as that which conveys enthusiasm. Wrong is not detected by the eye and ear, but by the motor nerves at the moment of erring. The faultless typing of letters and the metronomic playing of notes are but muscular techniques and do not make an artist.

What then does make a creative artist of an organist? What distinguishes his playing from that of a player-organ? Articulation and touch. But these two possibilities of changing the individual note are frighteningly insignificant when compared with those offered by other musical instruments. The organist may not color the tone as the singer does, he cannot vary the dynamics of a tone as the pianist can, nor can he vary the intensity and vibrato of a tone as the violinist can do. Moreover, with many organs, as we shall see, the organist is limited to only the slightest suggestion of either touch or articulation.

All of the organist's expressionistic possibilities with a given tone are governed by the element of time. They may be broken down into two categories:

- A. The points of attack and release of the tone and the time span in between;
- B. The duration of its building-up and of its breaking down.

The allowable and noticeable time quant with which the organist may work and which distinguishes his articulation and phrasing from that of another organist is approximately one-hundredth of a second. Therefore an organ action when considered only as a transmitter of motion is unfit if it cannot react quickly and evenly. Neither electric nor pneumatic action even approach being capable of these two requirements. The slowness of pneumatic action is not only famous but quite understandable. Electric action, though faster perhaps, merely releases a chain "reaction" within the chest and time consumption is therefore unavoidable. Mechanical action, on the other hand, allows no loss of time, even in theory, because key and pallet move concurrently in both directions. Impulse and tone are simultaneous. Only mechanical action then can be considered satisfactory as a transmitter with regards to speed.

The amount of time needed by a pipe to speak varies greatly according to construction, pitch, and several other elements, and may be altered by the slightest voicing manipulation. The filling of the pipe with wind, which varies greatly according to whether the pipefoot is filled quickly or slowly, influences the spectrum of the tone creation decisively.

Quick attack is accompanied by a lot of quickly vanishing musical noise called chuff. This phenomenon is easy to measure and to hear. But is it desirable? Chuff is absolutely necessary to characterize the sound of a tone. Color alone is insufficient in the upper registers. The complete absence of chuff makes a tone dreadfully tedious and even unbearable, as proved by electronic instruments which work with "pure" tone. In quick passages attack and release move together so closely that only pitch and not tone quality may be indicated. In a room which is acoustically very live, clarity may be achieved only through pointed attack, just as speech must have well-pronounced consonants.

But are attack and its variations useful musically? The dimensions of music, just as in sculpture, are threefold. Rhythm, or the chronological succession of tones, is linear or horizontal. Pitch, including color, adds the vertical plane. With these two elements, music is two dimensional as is a drawing. The element which adds the third dimension, depth, that which changes drawing into sculpture, is articulation. Articulation, which includes not only attack and release but passing from one tone to the next, molds two-dimensional sound into solid music which has depth and body. Attack creates light and shade and sets life against immobility and joy against boredom.

Other actions produce an attack, but one which cannot be altered or controlled by the player and which is therefore uniform. Being uniform it gives depth only as in a bas-relief and not as in a true sculpture. Only mechanical action is able to transmit honestly variations in touch from key to pallet. Only mechanical action puts the pipes literally at the organist's finger tips and reflects every facet of his musical personality. The organist is able to make the pipes spit explosively, glide in the sweetest manner, or speak in any way between these two extremes.

(Continued on page 14)

That which is creative and above pure manual routine requires constant control by the senses. The creative artist stands always between two opposing forces. On the one hand is conservative tradition pointing to measure, form, style and law. On the other hand is radical enthusiasm pointing to freedom and the unexplored. What does the artist do in order to bring about a balance between these opposing forces in each individual portion of this creation?

He ponders and experiments leisurely with brush, chisel or pencil when he has time. The organist, however, must act instantly according to intuition and intention without time for meditation or reflection. Moreover he is limited to the use of only two senses, hearing and touch. One control is necessary and neither is completely indispensable. Playing without controls is not music at all.

Music results from the constant intensification of the creative forces through the excitement of the senses. Let us therefore explore the possibilities and limitations of both the senses with which the organist may work.

CONTROL THROUGH THE EAR

One must hear from 2 to 20 cycles to perceive a sound. A medium frequency of 1000 vibrations per second will be noticed by an untrained person within a hundredth of a second. The ear is able to hear from 60 to 500 notes per second without their melting into one continuous tone. Thus the ear would appear to be the ideal sense through which to control one's playing, provided the source of sound is right to the musician's ear, as it is with most instruments.

Again the organist is the exception. His pipes stand far away and it takes their sound a hundredth part of a second to travel a distance of eleven feet! If one adds the time consumed by the delay of the action (when it is other than mechanical) to the time lapse between pipe and player then it becomes obvious that the organist cannot guide his playing by ear from any great distance. Should he attempt it, each note would be too long because of the sum of these delays. He would play slower and slower, being disturbed by the very music he is making. If the pianist, for instance, who is unfamiliar with this phenomenon of retarded musical ignition, is asked to "tele-play" an organ, he will be so disturbed that he will stop playing, because he takes for granted the simultaneous playing and hearing of a tone.

The experienced organist, on the other hand, has learned to operate with a psychological presence which can be expanded through practice to several seconds. He acquires a double hearing by training, one for within and one for without. The former dictates, "Play rhythmically," and the latter reports, "You have been playing rhythmically." He attempts to split himself into two persons; performer and observer. This desire, though granted to those artists whose work is not governed by the time element, must be refused the organist. His console may be detached from the organ only at the expense of simultaneous control by the ear. Yet many organists seem willing to pay this price. Perhaps they falsely believe that they can bring the tones of the organ together at the console as the conductor does the tones of the orchestra. But why does the conductor, the only musician who could remove himself bodily from his "instrument," not conduct from the middle of the audience where he could hear the concertmaster as truly as the last chair? Or perhaps they succumb to the temptation to transcend natural law and become both actor and audience at the same time, thereby destroying the balance of the senses by isolating the outer hearing from the inner with the scalpel of the intellect. They would be better off if they were deaf.

For the artist who would communicate to the listener his exact intentions the inner command must coincide with signals from the hand and ear. Giving and receiving must be one.

How far can a pipe be removed from the key without dividing sound and touch by a time delay? Eighteen feet is the greatest distance at which hearing and touch will be perceived simultaneously (providing, of course, that the

action of the organ is mechanical).

In order then to control playing by the ear we must observe the following rules:

1. The individual divisions of the organ must all stand within eighteen feet of the organist.
2. The organist must be able to hear all the divisions directly without twisting or turning, i.e., he must be able to see them. This allows the placing of the divisions one above the other or beside each other, but rules out the placing of one division behind another.
3. The depth of a single division must not exceed the proper resonating area of the division.
4. The organist must not sit under the organ in the shadow of the sound, but in front of the organ at the focal point of the sound.

CONTROL BY TOUCH

Touch is man's most important sense. It is absolutely indispensable. It can be trained to be astonishing things and is capable of receiving forty separate impressions per second. As the blind man learns to read and see with his fingertips and as the deaf man learns to hear and speak in the same way, so the organist spends thousands of hours associating touch with hearing and seeing. In the end this is his finest and most reliable sense because it relays his impressions not indirectly through the medium of the air, but by means of direct contact.

The organ action should be an extension of this sense. One should no more be aware of the action than one is aware of one's pen when writing. We know that actions other than mechanical fail this requirement. They work slowly, allow no alterations in the speech of a pipe, and they report nothing. Touch is reduced to the primitive sensations of "I touch" and "I touch not," just as with electric doorbells.

If an action is to transmit not only the signals "on" and "off" but also an authentic impression of the character of movement, it must report to the steering hand every phase of execution by means of a proper amount of resistance. This is such a matter-of-course thing that we normally think nothing of it since every door we open, every key we turn and every tool we use resists in proportion to the task performed. Moreover, all other musical instruments resist, so why should the organ not do so? A good action must restore hearing to the deaf and channel into the subconscious of the player the when and how of attack and release through the increasing, overcoming, and decreasing of the key resistance.

The perfect action differentiates further by characterizing for the finger the resistance, lift and weight of the different divisions. The Brustwerk must feel lighter, brighter and more flexible than the grave, pompous and important Hauptwerk. In the same fashion bass should differ from treble in a gradual change. Finally, every added stop should increase slightly and every added coupler should increase noticeably the resistance. This is the natural way. A low note seems heavy and big, and a high one light and small. A loud note needs more strength than a soft one and a short one more "bounce" than a long one.

Keyboards which feel uniformly light, deep and sluggish are unnatural and wrong. The mechanical action is natural and right because it meets the psychological demands and technical necessities of good organ playing. Indeed, the psychological effect on the player of mechanical action is its most important aspect. The player wants to give more because he gets more. This is the natural way of feeling. He senses physically the marvelous precision and faithfulness with which his will is transmitted and fulfilled. He feels himself the master and not the servant of the instrument, so he attempts more and succeeds. This excites him and helps him grow. He experiments. He provokes technical difficulties and, lo, they capitulate. Finally he forgets entirely about technique and is free; just sound and artist—music and creator. And all this can be heard!

In other words, impulse steers effect and this in turn

(Concluded on page 16)

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the impulse. The two influence each other and mutually raise themselves to the peak. Without this playback between the two, perfect musicianship is impossible because the human body stands both between expression and sound, and between sound and impression. Theoretically, other systems are possible which transmit precisely and immediately each phase, but playback is inherent and unique to mechanical action.

The serious artist will gladly attempt to play sensitively and excitingly if the organ builder will provide him with an action sensitive enough to communicate his intentions.

SUMMARY

Keyboard instruments have a touch and wind instruments have an attack. The organ is a keyboard wind instrument. The action of the organ must transform faithfully the touch of the finger into the attack of the pipe. Electrical and pneumatic actions are stations and relays connected by means of electricity or wind. They resemble postal chains in that they may transmit the news of a touch but not the touch itself. They transform, by means of other forms of energy, the pressure of the finger into a mechanical power which opens the pallet. In the last analysis, they are partial automatons and are insensitive, since every touch results in the same attack, just as in a teletype machine. They separate key from pallet.

Mechanical action melts touch and attack into a single unified motion. It is by definition and purpose a tool which, like an extended finger, touches directly the source of tone. It makes a sounding autograph of the player's handwriting and tells the fingertips of the come and go of the tone, the number of stops drawn, the number of keyboards coupled together. One more than hears what he plays: he senses it. This playback, this feeling of having something under the fingers which is alive and which will completely cooperate, this knowing that sound cannot merely be begun but actually molded, raises the player invariably into a plane of wide-awake creativity. He plays better and he betters his playing. The reproduction becomes the original. The flat part of the writing becomes the bodily presence of the creation. "Trifles make perfection but perfection is no trifle."—Shakespeare

TAO is grateful to Josef von Gletter-Götz for contributing an article which it is hoped will provoke reactions from the constituency. TAO holds no brief, sponsors no organ action type over any other; we remain a strictly impartial agency, through which the ideas and philosophies of thinking people in the organ world may be heard. We do feel that the author's words have much which merit close consideration. We also believe there may be the usual amount of non-transference of thoughts and organ construction factors which, while acceptable for foreign organ installation, are not necessarily equally useable in many U. S. churches, in which not only architecture, service form and denominational requirements are vastly different, but other important factors also demand rightfully their inclusion.

The Editor



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ANNOUNCEMENT

THE AMERICAN ORGANIST has accepted with pleasure the invitation of host chapter officials to report the 1960 National Convention of the American Guild of Organists, to be held in Detroit, Michigan, June 27-July 1.

Elsewhere in this issue the program of the convention is published. Recitals and concerts will be reviewed by TAO reporters Clark Angel, Seth Bingham and Harry Gay, working with the editor. It is not TAO policy to report lectures or forums; however, lecturers have been invited to submit their talks to TAO for later publication, and any forums tape-recorded will be transcribed for similar publication.

The Editor and Business Manager of TAO look forward to seeing again countless friends and acquaintances during the course of a busy week. We ask that you make yourselves known to us—we want to meet all members of the "TAO family."

Music for a Wedding

Not long ago TAO received the following material from Mr. Willis Bodine, instructor in organ, University of Florida, Gainesville. We are happy to pass this along to our readers.

TAO:

TAO may be interested in the enclosed music list from our wedding: I still use it as an example to show brides-to-be and their mothers! If we organists continue to press for high standards of choice and performance of wedding music, we may deserve the fees you suggested to McCall's.

Willis Bodine

SOLEMNIZATION OF HOLY MATRIMONY AND NUPTIAL EUCHARIST

Miss Anna Schoff and Willis Bodine, March 9, 1957

Christ Episcopal Church, San Antonio, Texas

Organist: Robert Leslie, Jr.

Director: Gammon Jarrell

Choir of St. David's Church, Austin, Texas, John Boe, director

Organ Preludes

Frelude on "Rhosymedre"	Vaughan Williams
Prelude on "Charterhouse"	Sowerby
Aria	Peeters
Prelude on "Schmücke dich"	Brahms
Prelude on "Liebster Jesu"	Bach

Choir Processional Hymn: "O Perfect Love" (Charterhouse)

Nuptial Processional

Trumpet Tune attributed to Purcell

Nuptial Eucharist

Kyrie—Bodine (mms)
Gradual Hymn—"Our Father, by whose Name" (Rhosymedre)
Offertory Hymn—Come down, O love divine (Down Ampney)
Sanctus and Agnus Dei—Bodine (mss)
Communion Hymn—"Let all mortal flesh keep silence"
(Picardy)

Hymn in place of Gloria—"Come with us, O blessed Jesus"
(Jesu, joy of man's desiring)

Nuptial Recessional

Grave, from Fantasia in G Bach

The Bodine manuscript listed above was subsequently published by The H. W. Gray Co., Inc., as No. 2533 CMR, The Evergreen Series No. 7, under the title "Music for the Parish Eucharist." The following composer's statement is of special interest: "This service may be sung full unison throughout, the indicated divisions used by the congregation alone; however, the indicated divisions of voices are preferable, particularly when a choir is present."

TAO thanks reader Bodine for contributing to our occasional "Music for a Wedding" series.

EDITOR

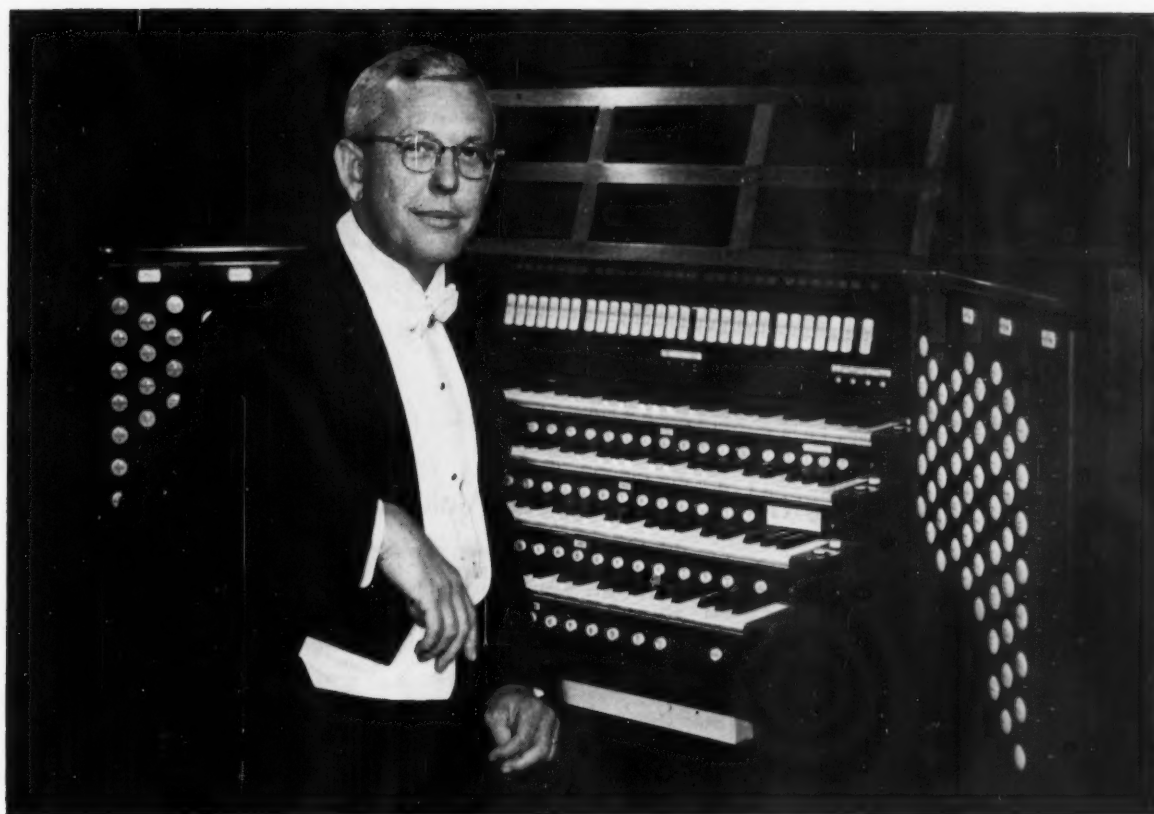
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—Independence, Mo. "Examiner"—Jan. 11, 1960



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MAY 1960

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Editorially Yours

Is It Possible to Go TOO Steady?

Possibly this is written toward the end of the first for this area of a truly springlike day—this is as good a reason as any that appear handy.

In our local paper we saw recently that a Roman Catholic parish in Michigan was banning youngsters in its parochial school from "going steady," under penalty of being excluded from sports, practically all outside-of-the-classroom activity. Reason given by parish priests was that going steady leads "to sin and other complications." You know, we are singularly curious about those "other complications"; in fact, they fascinate us no end.

We've not the foggiest idea whether dating steady can be construed as a persuasion toward sinning, with or without complications. But we suspect there may be a few souls among TAO readers who may be pondering the validity of the above as a basis for an editorial. We admit the point is perhaps a bit stretched, but we are so elastic, really; and we submit that one can "go steady," musically, too.

The steadiness in question is often one of musical diet. Gastronomically speaking, few would remain long enamoured of a diet solely devoted to carrot juice, for instance. In fact, we favor the "variety being the spice of life" routine (and just don't get any idea we necessarily favor any insistent "playing the field" technique for teen-age dating even though we suspect there is value in the old "safety in numbers" game—sorry if our bromides are showing).

Musically, a diet solely, or even too largely, devoted to one thing—whatever this may be—is not always best. There is no disservice here, lack of love or loyalty, if one does not wish to play Bach only for the rest of his life.

Or any other composer, for that matter, or phase, or period, or what will you.

Nor is it very smart to program "all-anything" performances for the general public, usually. We know this

statement is open to possible question, that there are times and places when and where not only an "all-anything" performance but a whole series of same may be acceptable; but they are specialized instances. We only hope the times and places are proved right.

But we started out "going steady." We submit most of us have nothing against going sufficiently steady with music that we have that certain permission for disseminating that never-ending variety encompassing a literature of several centuries which means, in all honesty, that literature will receive at our hands a valid presentation.

May we digress here for just a second to remind you that the June issue will be a special, conceived and offered by TAO and the AMERICAN COMPOSERS ALLIANCE. The main purpose of this issue will be to present information about contemporary church and synagogal music, choral and instrumental, and its availability.

We interrupted ourselves a moment ago when speaking about the literature for the organ—a literature which is constantly and significantly expanding, we are happy to report.

Right here, it occurs to us that just possibly some organists and church musicians could do with a little "going steady," but of a slightly different kind. We're concerned with the type of going steady otherwise known as "stick-to-it-iveness" which demands that whatever we do musically is, and must be, preceded by the most assiduous, painstaking, intellectually and emotionally evaluative process we can muster. For when we have reached that point at which we can honestly consider music we offer in public "ready," we *really* will have been going steady with it. And, we imagine, pretty much without sin, even though some of the complications could be a bit obvious.

Coming Next Month!

THE AMERICAN ORGANIST takes the greatest pleasure in announcing that the June 1960 issue—will be a "special" devoted to contemporary choral and instrumental music for the church and synagogue.

This issue is being prepared jointly by TAO and the AMERICAN COMPOSERS ALLIANCE. TAO is especially delighted to bring its thousands of readers information about one of the most significant musical organizations in our country.

The June special issue will have numerous articles written by authorities in their own fields, which will open up new vistas in thinking, create new desires in the work we do, the profession we serve.

TAO welcomes ACA to this project, looks forward to more such projects with this and other organizations in the future. The next TAO special will be the August 1960 issue, in which will appear a report of the 1960 National Convention of the American Guild of Organists, in Detroit.

Teachers in the Soviet zone of Germany will no longer be allowed to work as organists, choir directors or church attendants, according to information released in Berlin.

CATHOLIC CHOIRMASTER

The Volunteer Choir

The following communication was received in the TAO offices quite recently, and, even though unsigned, is being published, to show to what lengths some choirmasters are forced to go. TAO "scuttlebutt scouts" have learned that this letter was so successful that the choirmaster's minister has mentioned the same might be tried on the congregation.

Dear Choirmember:

As I sit here in my office and look out at the snow-frosted houses across the street, I wonder how many people in the choir will use a little frozen precipitation as an excuse to skip rehearsal tonight.

Friends, we have 32 people on our list. The Sunday before last, when very fair weather prevailed, we had a choir of 16. 50% is a deplorable average. Three, only three people let me know they would not be here.

As you know, we plan to do a part of the Brahms Requiem each Sunday in Lent. This tune is no rock-n-roll, cookie—it's gotta be rehearsed.

After going through stacks of trash to find something for Palm Sunday, I came up with a merry tune by Orlando Gibbons in five parts. Gibbons, mind you, not Sir John Stainer, and it's gotta be rehearsed.

Easter Day we will have a performance of the Schubert Mass in G, the scores of which some of our volunteer members have laboriously written in the translation. It too must be rehearsed.

(Concluded on page 22)

THE AMERICAN ORGANIST



CATHARINE MORGAN

F.A.G.O., F.W.C.C.
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Now this is no poison-pen letter, nor is it the genesis of a deluge of expostulations and obsequious goody-goody epistles to get you here on Thursday nights and Sundays. It is not designed toward a few stragglers nor to make the faithful few feel self-righteous. It is being mailed to everyone in the choir to make you ask yourselves the following question and to be your own judge: "Do I enjoy singing good music enough to make every effort to be at all rehearsals and performances on time, ready to put forth every possible human effort to be alert and do a good job?"

Sound glib?

Not at all! I have no argument with anyone who does not want to be in the choir. Far be it from me to say you have a distorted sense of value if you do not choose to haul your tail out of bed on Sunday mornings.

Of course there are times when it will be impossible to make it, and I always appreciate a phone call. But these clucks who just can't come to services and rehearsal because of a little snow or a hangnail or simply because choir is the last resort to avoid boredom, may leave at any time, and will not be missed.

Again, we try to do good music here, and just how good it is depends on your interest. If you have an appointment for Thursday night, do your darnedest to get it changed. If you have a cold, come and learn your part by reading it. If you have to study, study before and after. If it is snowing, wear galoshes. If you can't find a baby sitter, given 'em a pill, drown 'em or bring them along, but *be there!*

It all depends on only one thing—how important this choir is to you. If you were to be given a free trip to the Bahamas just by walking in the choir room at 10:00 a.m. Sunday you would be here and on time, with your little pink paws outstretched and tongue panting, and I would never hear any of the usual excuses, much less have someone just not show up (a perfidious act that I especially detest), because a free trip would be important! Just how much value do you put on being with us? Enough to come only when there is nothing better to do?

Whether we do the Brahms and Schubert depends on where you place your values. Should we go back to a diet of corn?

This is one approach a choirmaster can take. Perhaps other TAO readers who are music directors would like to share their "gimmicks" with us.

EDITOR

WL
SM

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by

SETH BINGHAM

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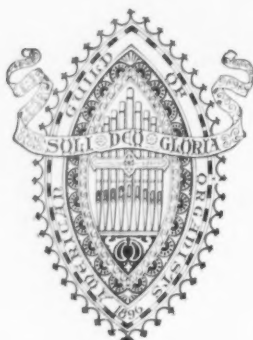
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AGO 1960 Convention Program Announced

AGO convention officials have sent out the official national convention program book and TAO takes pleasure in announcing the events, to take place in Detroit, Michigan, June 26-July 1, 1960.



PRE-CONVENTION PROGRAMS

Sunday, June 26

Noon: Advance registrants may pick up their envelopes in Parlor B, Hotel Statler-Hilton.

3:00 p.m.: VESPER SERVICE, First Presbyterian Church. *Gordon Young*, organist and choirmaster.

4:30 p.m.: RECITAL and CHORAL SERVICE, Central Methodist Church, *Julian Zúñiga*, recitalist; *Frederick Marriott*, organist and choirmaster.

6:00 p.m.: Buses leave Statler-Hilton Hotel for Ann Arbor, where evening events will be held.

7:00 p.m.: CARILLON RECITAL with INSTRUMENTS, Burton Tower, University of Michigan. *George Cavender*, assistant conductor, University of Michigan bands; *Ralph Minnick*, trumpeter; members of the University of Michigan Summer Brass and Percussion Ensemble assisting *Percival Price*, carillonneur.

8:30 p.m.: RECITAL, Hill Auditorium, University of Michigan, *Robert Noehren*.

10:00 p.m.: *Gemütlichkeit*, Bagley Room, Statler-Hilton Hotel, Detroit.

Monday, June 27

9:00 a.m.-4:00 p.m.: Registration, Hotel Statler-Hilton Convention Headquarters.

10:00 a.m.: Exhibits and Displays open, Ballroom floor, hotel.

1:30 p.m.: OFFICIAL CONVENTION OPENING, St. John's Episcopal Church, followed by RECITAL—*David Craighead*.

8:00 p.m.: RECITAL, Cathedral Church of St. Paul—*Claire Coci*.

9:45 p.m.: RECEPTION, Grand Ballroom, Statler-Hilton Hotel.

Tuesday, June 28.

9:00 a.m.: Displays

9:30 a.m.: LECTURE-DEMONSTRATION—"Bringing Bach Out of the Deepfreeze!", St. John's Episcopal Church. *John Challis*, assisted by *Phillip Steinhaus*.

11:00 a.m.: RECITAL, First Presbyterian

Church—*Wilbur Held* (Program drawn from AGO examination pieces for 1961).

1:00 p.m.: PANEL-DISCUSSION, Grand Ballroom, Statler-Hilton Hotel, "Guild Examinations," *Alec Wyton*, *Norman Coke-Jephcott*, *George E. Powers*, *Harold Heeremans*, moderator.

4:00 p.m.: RECITAL, Christ Church, Episcopal, Grosse Pointe—*Finn Videro*.

5:30 p.m.: "Punch Bowl" on the grounds of the War Memorial and Memorial Church, Grosse Pointe.

6:00 p.m.: Dinner out-of-doors.

7:00 p.m.: CARILLON RECITAL, Grosse Pointe Memorial Church—*Wendell Westcott*.

8:15 p.m.: RECITAL Grosse Pointe Memorial Church—*E. Power Biggs*.

10:00 p.m.: SOCIAL HOUR and THEATRE PARTY.

Wednesday, June 28

8:30 a.m.: FREE MORNING, for visiting displays, and for taking conducted tours of the greater Detroit area.

1:00 p.m.: MULTIPLE PROGRAM.

A) LECTURE, Central Methodist Church, "Preparing to Be a Church Musician"—*Hugh Porter*.

B) LECTURE, Central Methodist Church, "Frankly Speaking to Us Organists—We Get Technique—Then What?"—*Nita Akin*.

C) LECTURE, Michigan Room, Statler-Hilton Hotel, "Clarity of Diction Related to Conducting Techniques"—*Lloyd Pfautsch*.

3:30 p.m.: PANEL-FORUM—"What Goes On Here?" Concerning related problems today in architecture, acoustics, music, as these are inter-related with the purposes of the worship in this country. *Frederick Dunn*, architect; *Robert Newman*, acoustician; *The Rev. Robert Snyder*, clergyman; *Joseph S. Whiteford*, organ builder; *Searle Wright*, organist. *Ray Berry*, moderator.

8:15 p.m.: RECITAL, Ford Auditorium—*Virgil Fox*.

10:30 p.m.: "FULL SWELL WITH CRESCENDO," Grand Ballroom Statler-Hilton Hotel.

Thursday, June 30

9:00 a.m.: LECTURE—"Training Choirs and What One Should Expect from Young People"—*Alec Wyton*.

11:00 a.m.: RECITAL, Grand Ballroom, Statler-Hilton Hotel—*Mario Salvatore*.

1:00 p.m.: Buses leave for Bloomfield Hills.

2:00 p.m.: CARILLON RECITAL, Kirk in the Hills, Bloomfield Hills—*Robert Donnell*.

3:00 p.m.: RECITAL, Kirk in the Hills—*Wilma Jensen*.

4:30 p.m.: Trip through grounds of the Cranbrook Foundation

5:45 p.m.: Buffet Lawn Supper, grounds adjacent to Christ Church, Cranbrook

7:00 p.m.: CARILLON RECITAL, Christ Church, Cranbrook—*Frederick Marriott*.

8:00 p.m.: PRELUDE-RECITAL and GUILD SERVICE, Christ Church, Cranbrook. *August Maekelberghe*, recitalist. Choirs of First Presbyterian Church, Birmingham, *Robert Slusser*, organist and choirmaster; and St. James Episcopal Church, Birmingham, *Kent McDondald*, organist and choirmaster. *Rt. Rev.*

Richard S. Emrich, Bishop of Michigan, preacher.

10:45 p.m. RENDEZVOUS, Statler-Hilton Hotel.

Friday, July 1

8:45 a.m.: LECTURE, Michigan Room, Statler-Hilton Hotel—"The American Music Scene and the AGO—Past, Present and Future"—*Seth Bingham*.

10:30 a.m.: SOLEMN HIGH MASS and RECITAL, St. Raymond's R.C. Church, "Solemn Mass in Honor of the Most Precious Blood," St. Raymond Liturgical Choir augmented by members of the Detroit Catholic Guild of Organists. *John H. Andrews*, choir director; *John F. Callaghan*, organist. *Julian Zuniga*, recitalist.

1:00 p.m.: STUDENT WINNER RECITAL, First Presbyterian Church.

3:00 p.m.: RECITAL, Central Methodist Church—*Marilyn Mason*, assisted by instrumental ensemble.

7:30 p.m.: BANQUET, Grand Ballroom, Statler-Hilton Hotel. *Dr. Earl V. Moore*, speaker.

TAO regrets that space does not permit the inclusion of the convention programs; however, this will be known to all AGO members who will receive their program books.

Reports reaching TAO indicate a very large registration for this convention. It will be most important that all who contemplate attending make advance registrations immediately. Advance registration forms may be secured from L. Robert Slusser, First Presbyterian Church, 1669 West Maple Road, Birmingham, Michigan. It is of interest to note that RCCO members are entitled to regular registration rates.

Only those who have made advance registrations will be permitted to attend certain convention events for which only a limited number of persons can be accommodated.

Complete registration fee is \$25.00, with a \$20.00 registration available which includes no meals, a \$12.50 "accompanying registration" for husbands and wives of registrants. Additional fees are \$1.75 for the bus trip to Ann Arbor, and \$5.50 for the convention banquet. Those making inquiry are also urged to request the room reservation form, to facilitate this part of the convention planning.

TAO announces a full and complete coverage of all musical events of the convention, excepting pre-convention events. Lectures will be published subsequently by TAO when made available. The August 1960 issue of this magazine will be devoted to the reporting of the Detroit AGO convention.



THE AMERICAN ORGANIST

ORGAN FESTIVAL

July 18-22

three recitals by
ANDRÉ MARCHAL

lectures by
ANDRÉ MARCHAL
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Boston, Massachusetts
ST. MARK'S EPISCOPAL CHURCH
Shreveport, Louisiana
Dedication Recital: September 22, 1959
Recitalist: William C. Teague



The exterior of St. Mark's Church

MAIN ORGAN

Voices—59, Ranks—85, Stops—99, Borrowws—16, Pipes—4898.

GREAT—Unenclosed

All ranks 61 pipes unless otherwise noted.

Violon, 16 ft.
Prinzipal, 8 ft.
Spitzprinzipal, 8 ft.
Bourdon, 8 ft.
Octave, 4 ft.
Flute, 4 ft.
Quint, 2 2/3 ft.
Superoctave, 2 ft.
Plein Jeu, 6-10r, 366
Fourniture, 4-br, 281
Cymbel, 4r, 244
Gal. Gt. on Gt.
(Chimes-So.)
(Harp-Ch.)
(Celesta-Ch.)

SWELL

All ranks 68 pipes unless otherwise noted.

Nason Gedeckt, 16 ft.
Geigenprinzipal, 8 ft.
Viole de Gambe, 8 ft.
Viole Celeste, 8 ft.
Gedeckt, 8 ft.
Flauto Dolce, 8 ft.
Flute Celeste, 8 ft.
Prestant, 4 ft.
Spillflöte, 4 ft.
Octavin, 2 ft., 61
Mixture, 3r, 183
Scharff, 3r, 183
Fagotto, 16 ft.
Trompette, 8 ft.
Trumpet, 8 ft.
Oboe, 8 ft.
Vox Humana, 8 ft.
Clairon, 4 ft.
Tremulant



The main organ console.

Gal. Gt. on Sw.
Gal. Sw. on Sw.
Sw-16-8-4.

CHOIR

All ranks 68 pipes unless otherwise noted.

Salicional, 16 ft.
Rohrflöte, 8 ft.
Viola, 8 ft.
Viola Celeste, 8 ft.
Kleinerzähler, 8 ft., 2r, 136
Montre, 4 ft.
Koppelflöte, 4 ft.
Rohrnat, 2 2/3 ft., 61
Spillflöte, 2 ft., 61
Terz, 1 3/5 ft., 61
Blockflöte, 1 ft., 61
Zymbel, 3r, 183
Cromorne, 8 ft.
Clarinet, 8 ft.
Rohrschalmel, 4 ft.
Tremulant
Harp
Celesta
(Major Trumpet, 8 ft., So.)
(Octave Trumpet, 4 ft., So.)
C-16-8-4.

SOLO

All ranks 68 pipes unless otherwise noted.

Flute Harmonique, 8 ft.
Violoncello, 8 ft.
Cello Celeste, 8 ft.
Gamba, 8 ft.
Gamba Celeste, 8 ft.
English Horn, 8 ft.
French Horn, 8 ft.
Tremulant
Suboctave Trumpet, 16 ft., 73
(Major Trumpet, 8 ft.)
(Octave Trumpet, 4 ft., So.)
Chimes, 25 tubes

PEDAL

Bourdon, 32 ft., 56
Contrebasse, 16 ft., 32
(Bourdon, 16 ft.)
(Gedeckt, 16 ft., Sw.)
(Violon, 16 ft., Gt.)
(Salicional, 16 ft., Ch.)
Prinzipal, 8 ft., 32
(Bourdon, 8 ft.)
(Gedeckt, 8 ft., Sw.)
(Violon, 8 ft., Gt.)
(Salicional, 8 ft., Ch.)
Choralbass, 4 ft., 32
Cor de Nuit, 4 ft., 32
(Salicional, 4 ft., Ch.)
Fourniture, 3r, 96
Contre Ophicleide, 32 ft., 68
(Ophicleide, 16 ft.)
(Fagotto, 16 ft., Sw.)
(Trumpet, 8 ft.)
(Fagotto, 8 ft., Sw.)
(Cromorne, 8 ft., Ch.)
(Clarion, 4 ft.)
(Rohrschalmel, 4 ft., Ch.)
(Chimes, So.)
Gal. Gt. to Ped.
Gal. Sw. to Ped.

Gal. Gt. to Ped.
Gal. Sw. to Ped.

COUPLERS 34:

Gt.: S-16-8-4. C-16-8-4. So-16-8-4.
Sw.: S-16-8-4. C-16-8-4. So-16-8-4.
Ch.: S-16-8-4. C-16-8-4. So-16-8-4.
So.: G-8.

Pd.: G. S-8-4. C-8-4. So-8-4.

COMBONS 56: G-8. S-8. C-8. So-Gal-8.

Pd-8. Couplers-4. General-2.

CANCELS 6: G. S. C. So-Gal. Couplers.

General.

CRESCENDOS 6: S. C. So. GalGt. GalSw.

Register.

GalGt. swell motor to Sw. shoe

GalSw. swell motor to Sw. shoe

GalGt. swell motor to So. shoe

GalSw. swell motor to So. shoe

REVERSIBLES 14: GP. SP. CP. SoP. SG. CG.

SoG. CS. SoS. SC. SoC. 32 Bourdon. 32

Ophicleide. Sfs.

Gallery console cut-off.

English keys.
Tracker touch.
Rectifier: ORGELECTRA
Blower: ORGOBLO

GALLERY ORGAN

Voices—9, Ranks—11, Stops—23, Borrowws—7, Pipes—699.

GREAT

Stopped Diapason, 61
Flauto Dolce, 61
Flute Celeste, 61
Principal, 4 ft., 61
Mixture, 3r, 183
Tremulant
G-16-4.

SWELL

Viola, 8 ft., 68
Viola Celeste, 8 ft., 68
Orchestral Flute, 4 ft., 68
Trompette, 8 ft., 68
Tremulant
S-16-8-4.

PEDAL

(Bourdon, 16 ft., 12, Gt.)
(Violon, 16 ft., 12, Sw.)
(Bourdon, 8 ft., Gt.)
(Viola, 8 ft., Sw.)
(Viola, 4 ft., Sw.)
(Contre Trompette, 16 ft., 12, Sw.)
(Trompette, 8 ft., Sw.)

COUPLERS 11:

Gt.: G-16-4. S-16-8-4.
Sw.: S-16-8-4.
Pd.: G. S-8-4.

COMBONS 5: General-5.

CANCELS 1: General.

CRESCENDOS 3: G. S. Register.

REVERSIBLES 4: GP. SP. SG. Sfs.

Rectifier: ORGELECTRA

Blower: ORGOBLO



Mr. William C. Teague, organist and choirmaster of St. Mark's Church, and internationally known recitalist, shown at the main console.

WILLIAM C. TEAGUE

Fugue in E flat (St. Anne) Bach
Chorale Preludes Bach

Dearest Jesu, we are here
Thou comest, Lord Jesus, down from heaven
Sonata in F minor (Op. 65, No. 1)

Prelude on "The fiery sun now goes his way" Simonds
Toccata (Suite for Organ, Op. 5) Duruflé

Roulade Bingham
Introduction, Passacaglia and Fugue Willan

Saint Mark's is a large, cruciform church in the 17th century Gothic style, with an interior height of 68 feet, and a total length of 200 feet. Inside and out the church is built of "natural" materials—stone, wood and brick—with an almost complete lack of sound absorbents. Here we have cathedral dimensions for the ear as well as for the eye;

THE AMERICAN ORGANIST

ANNE FRANCES BYRNE

"She had a real love for the music she played . . . for her, the music was the thing, music into which she poured heart along with head, yet did not sentimentalize . . . this playing was fresh enough to escape that worn out something in music. Keep her name in mind."

THE AMERICAN ORGANIST

"We are happy to relate that Miss Byrne did a magnificent job competing with the acoustics of New York's Cathedral of St. John.

"The idiomatics of Vierne would scarcely have been crystal clear anywhere other than a padded cell, but even here one could follow the music with very little trouble. Schumann came off especially well, and the Bach was exciting and powerful.

"Anne Byrne is a young lady with a kingsize amount of drive and intensity which she transmits with excitement and a considerable amount of thrill."

THE AMERICAN ORGANIST



National Cathedral, Washington, D. C. — June 5, 1960

Write: BYRNE BOOKINGS

2573 East 19 Street

Brooklyn 35, New York

or, to put it another way, the room sounds as big as it looks. This is right and proper.

The main organ is located in the chancel and was the gift of the late Colonel William Cluis O'Ferrall. The gallery organ was purchased by the church.

Some have asked the question, "Why do you have two organs in the church?" There are several reasons. First, it was felt that the congregation would receive better support and more encouragement in the singing of the hymns and canticles if they were "surrounded" with sound. Second, was the desire to keep the chancel reasonably quiet during the administration of the Holy Communion—though the music must continue. This made it difficult for the clergy to be heard above the singing of the choir. It is now possible to play quietly on the gallery organ or even to have a portion of the choir sing appropriate music from the West Gallery. This will enhance the beauty of the service. The third reason has to do with the time lag which is always a problem in a large building. Having all of the organ in the chancel would present serious problems on those occasions when there is a procession in which the choir would be at the opposite end of the church. This problem is now taken care of. The last reason has to do with choir festivals and those special services in which the combined choirs of the church sing. Even with the deep chancel in the church it is not possible to seat all of the choristers in the choir stalls at the same time. Therefore, some must sing from the chancel while others sing from the West Gallery. Such an arrangement also makes possible many antiphonal anthems and other musical effects.



The interior of the church, taken from the Narthex. The main organ console is on the Epistle, or right, side of the chancel.

Conforming to the wishes of the organist, Mr. William C. Teague, the organs were designed to give musical expression to the whole of the Anglican heritage without placing undue emphasis upon a limited repertoire, such as the fairly recent borrowings from the music of the Lutheran Reformation. But while the organs in St. Mark's are closer kin to English Cathedral practice than to the work of the North German or French organ builders, the budget for the instruments was generous enough to

permit a comprehensive tonal design that can accommodate all periods and style of music with authenticity. This is not to imply an eclectic hodge-podge at all. (It should be no more necessary to use one organ for Bach and another for Franck than for a violinist to switch fiddles for Vivaldi and Mendelssohn.) The St. Mark's organs are a singular work of art, and will probably be respected as such a hundred years hence.

Installation of the organ required seven months, and was done by James C. Williams. Nora (Mrs. J. C.) Williams did the whole of the vast electrical wiring system. Roy Perry was responsible for the tonal finishing, and since most of the actual voicing was done in the church, this work took an extra three months. A separate two manual console was provided for the gallery organ.



RIEGER ORGELBAU Schwarzach, Vorarlberg, Austria PFARRKIRCHE ST. PETER Bonn-Vilich, Germany

Voices—29. Ranks—42. Stops—30. Borrow—1. Pipes—2078.
All manual ranks 56 pipes, pedal ranks 30 pipes unless otherwise noted.
Entire organ encased but unenclosed.

HAUPTWERK—2" wind

Pommer, 16 ft.
Prinzipal, 8 ft., (tin, in front of case)
Rohrflöte, 8 ft.
Oktav, 4 ft.
Koppelflöte, 4 ft.
Nasat, 2 2/3 ft.
Blockflöte, 2 ft.
Mixture, 1 1/3 ft., 6r, 336
Trompette, 8 ft. (en chamade, copper)
Clairon, 4 ft. (en chamade, copper)

OBERWERK—I 5/8" wind

Quintade, 8 ft.
Holzgedackt, 8 ft.
Prinzipal, 4 ft. (copper, in front of case)
Spitzflöte, 4 ft.
Oktav, 2 ft.
Terz, 1 3/5 ft.
Quintlein, 1 1/3 ft.
Scharff, 1 ft., 4r, 168
Musette, 16 ft.
Schalmey, 8 ft.

PEDAL—2 3/8" wind

Prinzipal, 16 ft. (in front of case)
Subbass, 16 ft.
Gemshorn, 8 ft.

Choralbass, 4 ft.
Nachthorn, 2 ft.
Hintersatz, 2 2/3 ft., 4r, 120
Posaune, 16 ft.
Cornet, 2 ft.
Couplers 3: II-I, I-P, II-P.
Cancels 1: General.
Combs: Tutti-3, adjustable. Full organ (may be adjusted).
Blower: Meidinger.
Key action: Mechanical.
Stop action: Electrical.
Combination action: Mechanical.
Slider windchests.



TANNENBERG ORGAN RESTORED

The initial recital on the restored Tannenberg organ of the Historical Society of York County, York, Penn. was given February 4, by John Pfeil, assisted by John Shannon oboist, as pictured above.

The organ is the last of some 35 instruments erected between 1761 and 1804 by the famous German-born American builder, David Tannenberg. The builder suffered a fall while tuning the instrument after its erection, and died shortly thereafter. It was originally installed in Christ Lutheran Church, York, where it remained in use until it was replaced in 1893. It was given in 1945 to the Historical Society. The restoration was by F. J. Furst, of York, Penn.

MANUAL

Open Diapason (metal), 8 ft.
Stopped Diapason (Metal), 8 ft.
Dulciana (metal), 8 ft.
Octave (metal), 4 ft.
Melodia (listed as Oboe 8'), 4 ft.
Nazard (metal), 2 2/3 ft.
Fifteenth (metal), 2 ft.
Sesquialtera, 2 ranks
Trumpet (metal), 8 ft.

PEDAL

Bourdon (wood), 16 ft.
Open Diapason (wood), 8 ft.
Coupler: Manual to Pedal
Wind pressure: 3 inches.

RECITAL

Chaconne	Couperin
Fugue à la Gigue	Buxtehude
Concerto in G minor for Oboe	Handel
Three Chorale Preludes on Vater unser	Telemann (2)
	Bach
Pastorale	Bach
Prelude in G Major	Bach
Schmücke dich	Brahms
Three Preludes and Intermezi	Schroeder

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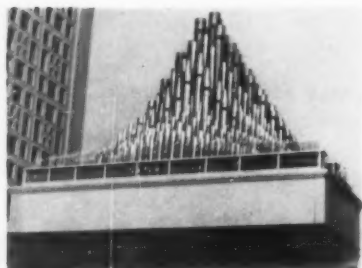
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Mr. Pfeil is organist and director of music in First Presbyterian Church, Lynchburg, Va., and a former student of David Jones, Carl Weinrich, Alexander McCurdy and Barrett Spach. Mr. Shannon, of the faculty of Sweet Briar College, Virginia, is both organist and oboist; he has published a number of compositions from the Lueneburg Organ Tablatures, a source of 17th century German organ music.



CASAVANT FRÈRES LIMITÉE

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FIRST PRESBYTERIAN CHURCH
Mineola, L. I., New York
Rev. Kermit J. Nord, Pastor
Doris M. Rose, Organist and Choir Director
Dedication: December 6, 1959
Recitalist: Frederick Swann
Voices—33. Ranks—44. Stops—41. Borrows—
4. Extensions—2. Pipes—2437.
All manual ranks 61 pipes, pedal ranks
32 pipes, unless otherwise noted.

GREAT

Quintaden, 16 ft.
Principal, 8 ft.
Rohrflöte, 8 ft.
Octave, 4 ft.
Spitzflöte, 4 ft.
Blockflöte, 2 ft.
Mixture, 4 ranks, 1 1/3 ft.
Chimes, 21 tubes

SWELL

Soliconal, 8 ft.
Voix Céleste, 8 ft., 54
Flûte Ouverte, 8 ft.
Principal, 4 ft.
Flûte à Cheminée, 4 ft.
Octavin, 2 ft.
Fourniture, 4 ranks, 1 ft.
Basson (1/2 length), 16 ft.
Trompette, 8 ft.
Hautbois, 4 ft.
Tremulant

POSITIV

Gedackt, 8 ft.
Spitzflöte, 8 ft.
Spitzprincipal, 4 ft.
Koppelflöte, 4 ft.
Gemshorn, 2 ft.
Quintflöte, 1 1/3 ft.
Sifflöte, 1 ft.
Sesquialtera, 2 ranks, 2 2/3 ft., 122
Cymbel, 3 ranks, 1/2 ft., 183
Krummhorn, 8 ft.

PEDAL

Principal, 16 ft.
Bourdon, 16 ft., 44
(Quintaden, 16 ft., Gt.)
Octave, 8 ft.
(Gedackt, 8 ft.)
Choral Bass, 4 ft.
Rauschpfeife, 2 ranks, 2 2/3 ft., 64
Posaune, 16 ft., 44
(Basson, 16 ft., Sw.)
(Posaune, 8 ft.)
(Basson, 8 ft., Sw.)
(Basson, 4 ft., Sw.)

Couplers 6:

Gt.: S. Po.
Po.: S.
Pd.: G. S. Po.
Combons 25: G-4. S-6. Po-5. Pd-4. General-6.
Cancels 1: General
Crescendi 2: S. Register.
Reversibles 4: GP. SP. PoP. Sfs.
Tracker touch.
Stopknob console.

According to information received by TAO from Joseph Surace, Casavant New York area representative, who negotiated the contract, this is the first instrument by this company in the greater New York area which offers the "classic voicing" as interpreted by Lawrence I. Phelps, tonal director of Casavant Frères Limitée.

The close-up above is of the exposed Positiv division, which is described as very compact, measuring 8' by 3' 2" and about one foot deep. It is supported by an angle iron on the back wall and another on the screen side; the "free" end is cantilevered. The Spitzflöte 8' are not exposed, therefore not visible—they are located directly behind the screen on the left.

FREDERICK SWANN

Concerto V
Flute Solo
Herzlich thut mich verlangen
Mit freuden zart
Ach bleib bei uns, Herr Jesus Christ
Toccata in D minor
Adagio (Symphony IV)
Choral in A minor
Rhythmic Trumpet
Variations on a Noël

Handel
Arne
Brahms
Pepping
Bach
Bach
Widor
Franck
Bingham
Dupré

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Grosse Pointe Farms, Michigan

Dedication: September 27, 1959

Recitalist: Ernest White

Organist: Malcolm Johns

Voices—55. Ranks—68. Stops—92. Borrows—
10. Pipes—3760.

All manual ranks 61 pipes, pedal ranks 32
pipes unless otherwise noted.

GREAT—Unenclosed and exposed

Quintaton, 16 ft.
Principal, 8 ft.
Bourdon, 8 ft.
Octave, 4 ft.
Spitzflöte, 4 ft.
Quint, 2 2/3 ft.
Fifteenth, 2 ft.
Blockflöte, 2 ft.
Fourniture, 4r, 244
Scharf, 3r, 183
Festival Trumpet, 8 ft.
Chimes, 21 tubes
Tremulant

SWELL

(Gambe, 16 ft.)
Gedackt, 8 ft.
Gambe, 8 ft., 73
Gambe Celeste, 8 ft.
Flauto Dolce, 8 ft.
Flauto Dolce Celeste, 8 ft., 49
Principal, 4 ft.
Rohrflöte, 4 ft.
Harmonic Piccolo, 2 ft.
Plein Jeu, 4r, 244
Bassoon, 16 ft.
Trompette, 8 ft.
Singend Regal, 8 ft.
Hautbois, 4 ft., 8 ft.
Tremulant

POSITIV—Unenclosed and exposed
Quintflöte, 8 ft.

Koppelflöte, 4 ft.
Prinzipal, 2 ft.
Octavin, 1 ft.
Sesquialtera, 2r, 122
Zimbel, 2r, 122
Tremulant

CHOIR

(Erzähler, 16 ft.)
Zartflöte, 8 ft.
Erzähler, 8 ft., 73
Erzähler Celeste, 49
Nachthorn, 4 ft.
Nazard, 2 2/3 ft.
Geigen, 2 ft.
Tierce, 1 3/5 ft.
Cymbale, 2r, 122
Schalmel, 16 ft.
Cromorne, 8 ft.
(Festival Trumpet, 8 ft., Gt.)
Harp, 49 bars
Tower Carillon, 47 bells
Tremulant

ANTIPHONAL—Unenclosed and exposed

Gedackt, 8 ft.
Gemshorn, 4 ft.
Rohrflöte, 4 ft.
Principal, 2 ft.
(Gedackt, 16 ft., pedal, 12)
YOUTH GALLERY—Unenclosed and exposed
Quintflöte, 8 ft., 49
Rohrflöte, 8 ft., 56
Prinzipal, 4 ft., 56

PEDAL

*(Violone, 32 ft.)
*(Erzähler, 32 ft.)
Violone, 16 ft., 44
Bourdon, 16 ft., 44
(Quintaton, 16 ft., Gt.)
(Gambe, 16 ft., Sw.)
(Erzähler, 16 ft., Ch.)
Geigen Prinzipal, 8 ft., 44
(Violone, 8 ft.)
(Bourdon, 8 ft.)
(Gambe, 8 ft., Sw.)
(Erzähler, 8 ft., Ch.)
(Geigen Octave, 4 ft.)
Nachthorn, 4 ft. 44
(Gambe, 4 ft., Sw.)
(Erzähler, 4 ft., Ch.)
(Nachthorn, 2 ft.)
Cornet, 2r (5 1/3—3 1/5), 64
Rauschquinte, 2r (2 2/3—2), 64
*(Bombarde, 32 ft.)
Trumpet, 16 ft., 56
(Bassoon, 16 ft., Sw.)
(Trumpet, 8 ft.)
(Trumpet, 4 ft.)
(Bassoon, 4 ft., Sw.)
*—Transistor generators, 12 notes

Couplers 38:

Gt.: G-8. S-16-8-4. C-16-8-4. Po-16-8. Ant-8.
Sw.: G-8. S-16-8-4. Po-8. Ant-8.
Ch.: G-8. S-8-4. C-16-8-4. Po-8. Ant-8.
Po.: G-8. S-8. C-8. Po-16-8.
Ant.: Ant-8. AntPd-8.
Pd.: G-8. S-8-4. C-8-4. Po-8. Ant-8.
Combons 50: G-8. S-8. C-8. Po-4. Ant-4.
Pd-8. Generals-10.
Cancels 2: Couplers. General.
Crescendi 3: S. C. Register.
Reversibles 7: GP. SP. CP. PoP. AntP. PoC.
Sfs.

Onoroffs 1: 32 ft. stops.
Manual IV (top): Positiv and Antiphonal.
Manual III: Swell.
Manual II: Great.
Manual I: Choir and Youth Gallery.



THE AMERICAN ORGANIST

In Our Opinion . . .

TAO staff writers report their evaluations on the performance scene, on books, on organ and choral music, and on recordings.

RECITALS AND CONCERTS

ERNEST WHITE, Church of St. Mary the Virgin, New York, January 4.
La Nativité du Seigneur
La Banquet céleste

Messiaen
Messiaen

Seldom (in this country at any rate) has the entire Nativity suite been played, as an entity, and without interruption. My praises to Mr. White for continuing his usual boldness in programming. Add to this that the music was played on a highly unusual instrument, largely the thought and philosophy in organ design of him who was at the console, and the result could not have been other than satisfying.

Oh, Mr. White missed notes here and there, but he made music. What is more important than that? This organ is one which with one possible exception is almost perfect for portraying Messiaen—as the composer intended. The exception was the lack of a 32-foot flue on the pedal, for this particular sound is called for several times and the music is slightly less than complete without it.

However, all things considered, this was a highly engaging evening of organ sound, and one which drew a per-

ceptive, astute and sizable audience. Perhaps if more boldness were shown by other recitalists they would have better attendance at their efforts.

This was the first of a series of four January recitals in this church, subsequent programs being played by Edward Linzel, Marion Engle, and Carolyn Hawkins.

R. B.

ROGER NYQUIST, St. Paul's Chapel, Columbia University, New York, January 13.

Toccata in G Major
Comest Thou, Jesus, from heaven above
Fantasia and Fugue in G minor
Adagio (Sonata in C minor)
Toccata (Tu es Petra)
Prayer for Epiphany Sunday

Walond
Bach
Bach
Nyquist
Mulet
Tournemire

It has been about five years since I last heard Mr. Nyquist, then a contestant in one of the AGO regional young artist contests. He then showed the potential of brilliant technique coupled to the terrific drive of youth. Today this technique, through study and personal training, has become disciplined, to serve music, with integration, never subjugation.

The Walond was an acceptable opener, was played without full realization of this chapel's acoustic demands, which made the music a bit fuzzy. The Bach chorale prelude was delicately and beautifully played; and the larger work by the same composer was given a carefully controlled design which never faltered. This was indeed a fine performance of a piece now in the category of bromide.

Mr. Nyquist as composer indicates a strong leaning toward the atmospheric, a bit Ravellian perhaps, but quite right for this type of slow movement. The

music created a tranquil mood. I would like to hear the rest of the sonata.

The relentless drive of the performer's treatment of the Mulet brought life and sparkle to this work, which most organists would have chosen as closer, but in this recital was made all the more brilliant by what had gone before and that which came after. While it is possible, as author Harry Gay stated in TAO for November '59, that the quiet movements of the Tournemire *L'Orgue Mystique* do not lend themselves to concert performance, I think I would be inclined to include them nonetheless, if for no other reason than to make this music better and more widely known. It is exquisite stuff and, in this performance, rendered with sensitivity and perception.

R. B.

(Continued on page 32)

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THE AUTHORS

AUSTIN COLE LOVELACE is Associate Professor of Church Music at Garrett Biblical Institute in Evanston, Illinois.

WILLIAM CARROLL RICE is Chairman of the Division of Fine Arts and Head of the Department of Music at Baker University, Baldwin, Kansas.

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ROBERT GLASGOW, Hunter Mead Residence, Pasadena, Calif., January 2 and 3.
 Prelude and Fugue in G minor Buxtehude
 Fantasia in C minor Bach
 Two Chorale Preludes Bach
 All glory, laud and honor
 O man, bemoan thy grievous fall
 Tocatta, Adagio and Fugue Bach
 Noël sur les Jeux d'Anches Daquin
 Noël en Musette Daquin
 Noël Suisse Daquin
 Suite du deuxième Ton Clérambault

First Congregational Church, Los Angeles, Calif., January 5.

Fantasia in C minor Bach
 Three Noëls with Variations Daquin
 Choral in E Major Franck
 Deuxième Fantasia Alain
 Litanies Alain

Three brilliant recitals given by Robert Glasgow were enthusiastically received. The first two performances, music of the Baroque period, were played on the magnificent 80-rank organ in Dr. Mead's residence. Playing both evenings to capacity audiences, Mr. Glasgow demonstrated a thorough understanding of the style of the music, and the resources of the instrument.

Of interest to those acquainted with this organ was the use of a new Oktav Zimbel mixture installed in December, in the Pedal division, increasing the number of pedal ranks to 31.

The third recital included songs by Richard Robinson, tenor, preceding the organ music. The organ in this church is a 4-manual E. M. Skinner. In spite of everything Mr. Glasgow's imaginative registration could do, the Daquin Noëls lacked the sparkling effect they had had at the Mead residence, as played on an organ ideally suited to them. However, the Skinner (with the help of a good acoustical situation) appeared in a somewhat more favorable light in the Franck, and Alain fantasy. A more sensitive reading of the Franck would be impossible to imagine.

Throughout these recitals Mr. Glasgow played with authority and maturity. His tempi, one felt, were governed by musical considerations rather than by technical difficulties, or by the display of facility that is all too often the only remarkable feature of some organ recitals.

ORPHA OCHSE

MARILYN MASON, First Presbyterian Church, Canton, Ohio, February 2.

Concerto V in F Major Haydn
 The Musical Clocks Haydn
 Prelude and Fugue in D Major Bach
 Pastorale Roger-Ducasse
 Miniature Langlais
 Suite for Organ Creston

The greatest tribute to Marilyn Mason's artistry was her effortless handling of the varied resources of the instrument—never did one have the feeling that the organ was "in the way" of the music. This ability, coupled with a flawless technique and an imaginative sense of registration provided an evening of the most exalted type of musical enjoyment. Miss Mason is more than a skilled organist; she is an artist of the highest stature who is able to communicate with equal effectiveness to the layman and the professional musician.

Miss Mason wisely planned her program so that the full power of the organ was saved for later works. In her hands Handel became a work of delicate phrasing and rhythmic vitality. Haydn delighted the audience with its charming quaintness; and the climactic work of the first part of the program—the Bach—was performed as it should be heard—not as an excursion into music history, but as a virtuoso organ work.

The Roger-Ducasse is perhaps the only real contribution of Impressionism to the music of the organ. Here Miss Mason was both virtuoso and poet. The

concluding works were by two of the 14 living composers whom Miss Mason has commissioned to write for the organ. She is to be congratulated for her interest in encouraging such composers to write organ music of the highest order.

The Langlais is a charming scherzo; and the Creston suite is without doubt one of the outstanding contemporary works for organ. While the harmonic structure is in a sense conventional, the total picture is one of originality and freshness.

Marilyn Mason proved without a doubt that the organ is a concert instrument, and that as a performer she is to the organ what Heifetz is to the violin or Serkin to the piano.

ROBERT CLARK

KARL RICHTER, Bethesda Methodist Church, Bethesda, Md., February 7.

Prelude and Fugue in C Major Bach
 Trio Sonata No. 6 in G Major Bach
 Fantasia in F minor (K.608) Mozart
 Fantasia and Fugue in D minor Reger
 Improvisation on a submitted theme

This program presented clear-cut phrasing, well thought-out registration design, and solid scholarly musicianship. The opening Bach, due to lack of reverberation in the building, was brittle; an overbalance of upperwork marred the prelude. The outer movements of the trio sonata were sparkling and lively; the adagio, taken at too pedestrian a pace, was interminable and the audience became restive.

Mozart was the pinnacle achievement of the evening. The precision of rhythms, gaiety of the lighter sections, and the skillful handling of rapid registration made this a joy to behold. Reger's heavy style and thick passages

do not come off well on this type of organ, due to its lack of fundamental diapasons, et al. The fugue fared better.

As for the improvisation—it was not on a submitted theme, but on the tune of "Ein feste Burg." The treatment was in the mode of a partita, a hodgepodge ranging in style from a Bach trio through Walther, Karg-Elert, Reger, etc., with a generous helping of W. T. Best thrown in. It was too long and many excellent terminal opportunities were bypassed. Why this sop to mediocrity?

The many organists present would have preferred more of the standard works of organ literature rather than 15 minutes of "musings on Ein' feste Burg." Prof. Richter is one of the great organists. We look forward to hearing him on an instrument worthy of his talents. However, we are grateful for this preview.

WILLIAM TUFTS

KARL RICHTER, Riverside Church, New York, February 28.

Prelude and Fugue in C Major Bach
 Trio Sonata in D minor Bach
 Fantasy in F minor (K.608) Mozart
 Fantasy and Fugue in D minor Reger
 Improvisation on a Given Theme

Sunday afternoon musical performances in Riverside Church, no matter the type, are always set within a service framework. Organ recitals are divided into two parts, and in this one the two Bach works were grouped, and followed later with the balance of the program.

Mr. Richter's playing is very clean, clear and well articulated. His framework for Bach was unusually large, but so is this organ, so perhaps this was compatibility. Had this interpretative approach been other than catholic, I feel the dynamic level would have annoyed; but here it was acceptable.

For me personally, the first and last movements of the trio sonata suffered from an overabundant 16-foot pedal sound, which detracted from what so many consider real trio style. No doubt for others this was of little import.

Mozart fared very well, with opening and closing sections almost shatteringly powerful, middle section lush with full utilization of string celeste and the like. The Reger was offered in Wagnerian manner, with quite full use of the organs at each end of this large edifice. While it was obvious that Mr. Richter was not yet completely at home at this vast console, the music did not suffer unduly because of this. For those persons not enamoured of the Wagnerian idiom, the Reger probably went on interminably. The improvisation was on "Lobe den Herrn" and the less said about it the better.

R.B.

JOYCE JONES, Riverside Church, New York, February 25.

A mighty fortress is our God Walther
 Deck thyself, my soul, with gladness Walther
 Tocatta in F Major Bach
 Allegro in B flat Corelli
 Elegiac Symphony Van Hulse

Death
 Last Judgment
 Fête
 Prelude
 Prelude and Fugue in B Major Langlais
 Chollas Dance for You Kodály
 Introduction and Fugue on Ad nos, ad salutarem undam Dupré
 Liszt

There is a new and brightly-shining star in the American organ firmament! She is Joyce Jones, a native Texan. The recital above marked her first appearance in New York. It was at once evident that here was a performer with complete technical mastery of the in-

(Continued on page 34)

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strument—even one as big as Riverside's.

One was delighted to hear that rare thing among organists: absolute synchronization of pedals with manuals. One heard a crisp legato worthy of E. Power Biggs; cleanly enunciated inner parts, faultless attack and release; and excepting Bach's F Major toccata, a well-planned scheme of registration. This young artist has an instinctive feeling for the right tempo.

One might question a too-generous offering of dazzling and difficult virtuoso pieces by Bach, Van Hulse, Langlais and Dupré on the same program; but their performance left the audience in no doubt of the player's sure command at all times. The two dramatic movements from Camil Van Hulse's symphony deserve more hearings—they were interpreted with keen imagination and insight.

We understand that Miss Jones plans to spend three years in Europe. There, in addition to her own concert activities, she can hear the playing, compositions and improvisations of such renowned masters as Marchal, Piet Kee, Langlais, Walcha, Dupré, Litaize, Heiler, Coche-reau and Messiaen in their own churches. We venture to believe that through this revealing acquaintance with the precious elements of style, Joyce Jones will develop into one of our finest American recitalists.

SETH BINGHAM

DAVID CRAIGHEAD, Graham Memorial Chapel, Washington University, St. Louis, Mo., Feb. 1.

Concerto in A minor Vivaldi-Bach
Chorale-Fantasia on "How Brightly Shines the Morning Star" Buxtehude
Andante from a small mechanical organ Mozart
Toccata in F Major Bach
Pastorale Roger-Ducasne
Two Casual Brevities Leach
The Desert
Chollas Dance for You
Carillon Sowerby
Toccata (Suite, Opus 5) Duruflé

When a critic is faced with an artist whose technique is apparently unlimited and whose musicianship shows almost every aspect of good taste and intense scholarship, what can he say? "A master of his instrument," "boundless technical prowess," every superlative that comes to mind can be applied to David Craighead with very few reservations.

The Vivaldi concerto was beautifully paced and registered with the exception of the slow movement in which the clarinet plus tremolo appeared somewhat too frequently. The first movement was sheer joy—seldom does an organist show such insight into the style of the concerto grosso form to keep balance between the ripieno and concertino sections without making the former too heavy and the latter too cute and light.

The only work that was a disappointment stylistically was the Buxtehude, which was played in a most romantic fashion with many rallentandi and changes in tempo. The performance, however, was impeccable. Mozart was quite another matter: perfection in style, registration and technique. Graham Chapel organ has seldom been known to issue such sparkling sounds as were conjured by Mr. Craighead.

The last piece before intermission, the Bach toccata, is a favorite showpiece for many touring organists. Many outstanding recitalists look upon it as a piece to dazzle an audience with, to demonstrate particularly that one's feet can move faster than light (hands behind the head, of course)—not David Craighead. One was reminded of Fritz

Heitman in the calm, majestic approach: there were no fireworks at any time, rather a steady, clear ray of controlled energy.

When I hear the Roger-Ducasne, the only great impressionistic work for organ, I always regret that Debussy and Ravel showed no interest in the organ. Again I find it hard to find sufficient superlatives for Mr. Craighead's performance, especially since he was held over in Chicago by bad weather and did not arrive until early the morning of the recital. To be able to meet the demands this piece makes on registration changes is a formidable task, but to produce a spellbinding performance is nothing short of genius.

Duruflé's toccata is a tremendous technical feat—at least it was until hearing the Craighead performance. In his hands it took shape musically—he played it at a brisk tempo but it never became rushed—his use of the mezzo-staccato touch was superb.

The most enthusiastic audience demanded and got two encores. David Craighead's first recital in St. Louis was outstanding; we hope to have him back in the near future. RONALD ARNATT

VIRGIL FOX, Riverside Church, New York, March 6.

Bach Group
Prelude in E minor
Prelude and Fugue in A minor
Allegro (Trio Sonata II)
Adagio cantabile
Fugue a la Gigue
Choral in A minor
Roulette
Sicilienne
Allegro vivace (Symphony VI)
Franck
Bingham
Duruflé
Widor

It has been about five years since I have heard Mr. Fox; I regret to report that certain musical mannerisms and concepts remain with this otherwise magnificent talent. The design of the opening Bach abstraction could only be described as conceived so personally and sentimentally that nothing of the presumed intent of the composer was left. This is a disservice to Bach. The A minor was more acceptable as was the Fugue a la Gigue; the same could not be said for the Adagio. In fact, the one bright spot of the Bach group was the trio sonata movement, which was completely in style in concept, registration, frame and technical performance. Would that the other works in this group, apparently interpreted solely for alleged "audience appeal," had been as effective.

Bingham, Duruflé and Widor fared far better; in fact, it was like an altogether different person at the console. Bingham sparkled and danced brilliantly; Duruflé was a magnificently subtle and adroit impressionistic *tour de force*; Widor dramatic in design and pulse.

As this writer stated recently on an editorial page, it would be wise for certain artists to view their repertoire before they wear it so threadbare that all semblance of spontaneity and accuracy go out the window. Music used too often and too long should be put out to pasture before it goes so stale an artist is incapable of doing a first class performance. R.B.

JOHN WEAVER, St. Thomas Church, New York, March 7.

Trumpet Voluntary
Noël X (Grand Jeu et Duo)
Jesu, Joy of Man's Desiring
Trio Sonata No. 1
Passacaglia and Fugue
Grand Pièce Symphonique
Stanley
Daquin
Bach
Bach
Bach
Franck

As recent reports by other TAO staff writers have indicated, John Weaver is one of our best young organ artists,

and his performance in the 1960 St. Thomas spring series gave impetus to this. As time goes on, I imagine Mr. Weaver will tone down even more his wont of giving too much too often, in volume, for this can be, considering the length of the normal recital, wearing.

As the program above indicates, there was ample opportunity for brilliance in sound. It was rather a surprise to hear the gallery Trompette-en-chamade on the first note of the Stanley, which is a delicious opener, and new to me. I felt this piece could have benefited from a smaller dynamic frame. The Daquin was, up to its final section, equally delicious, but the end went all out of scale and focus, and was just for effect.

Jesu, Joy was most lovely to listen to but played too slowly, I felt, to altogether escape a certain dolefulness. The trio sonata received a most musical approach and consideration, with the only quarrel being too much attention to changing registrations in the middle movement, a device somewhat questionable for many tastes.

The passacaglia and fugue was architecturally powerful, played with care and thought, suffering only from this too-much-too-often facet. The Franck made a magnificent *tour de force* which this recitalist held firmly in his grasp and made the most of it. The music may be a trifle wearing to some, but it most certainly makes demands on the performer.

John Weaver is a fine musician who I feel will continue to mature and ripen into his full potential. In his playing I have the same regret as with so many organists today in the concert field: I continue to maintain that the 32-foot pitch line in the pedal department is not as essential so much of the time. This sound becomes highly fatiguing when so over-used. R.B.

MUSIC FOR ORGAN

Harry W. Gay



GALAXY MUSIC CORP., 2121 Broadway, New York 23, N. Y.

Irwin Fisher: CHORALE PRELUDE ON "JESU, MEINE FREUDE," 2 pages, 75¢.

This 2-minute piece has quite a bit of multimetric suggestion. Theme is set straight through, first phrase being repeated exactly as stated—a very good treatment, very simple, highly useful.

C. H. Trevor (editor): THE PROGRESSIVE ORGANIST, Book 2, 28 pages, \$3.

A fine collection of pieces for teaching. Useful also in service, the level of difficulty is not high. Pieces include the well-known Pastoral on "Vom Himmel hoch" of Pachelbel, Bach's setting of the Passion Chorale, a tiento of Cabezón, fugues by Sorge, Rembt, Merkel and Rheinberger. The Preface is rather notorious; it is best to ignore all these remarks and the suggested rendition of the ornaments as given at the bottom of each page whereon they occur. They are possessed of a striking amount of originality!

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WILMA JENSEN AT WEST POINT

Miss Jensen is shown above at the console of the organ in the Cadet Chapel, United States Military Academy, West Point, New York, following her recital there on March 20. One of the artists under the booking of the Colbert-LaBerge Concert Management, Miss Jensen holds degrees from the Eastman School of Music where she studied with Catharine Crozier. Her husband, Donald Jensen, is also a musician, is currently doing doctoral work at the School of Sacred Music of Union Theological Seminary, New York. Mr. and Mrs. Jensen have charge of the music in the Methodist Church, Westfield, New Jersey. Miss Jensen will be heard at the forthcoming national convention of the AGO in Detroit in June.

John Leo Lewis: CHORAL TUNE PRELUDE, 6 pages, 75¢.

The best organ piece by this composer we have seen. Not at all difficult, it makes a good service piece for smaller occasions. The theme is good and the treatment is well conceived, in spite of the fact that the work seems to get saturated with the motif which begins the third page and persists for three pages. Try this for communions.

Eric H. Thiman: Four Miniatures for Organ, 14 pages, \$1.50.

These are a Prelude on a French Traditional Carol (Picardy), a Song Without Words, a Meditation on a Theme by Tchaikowsky, and a Postlude alla Minuetto, are much as the other less pretentious works by this composer. Again, not at all difficult, the first can appear in services. If needed, they could be

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POP RECORDS

ORGAN AND FIRELIGHT—Hal Schutz at the Hammond Chord Organ, Columbia 12" LP—CY 906.

FORTY ALL-TIME SONG FAVORITES—Paul Taubman at the Penthouse Club (Hammond Spinnet) Organ, Columbia 12" LP—CL 1363.

"AND THE PIPES WILL PLAY"—Bert Buhrman at the Richmond Mosque Theatre Organ, Columbia 12" LP—CL 1398.

THE RADIO CITY MUSIC HALL ORGAN—Ashley Miller, Columbia 12" LP—CL 945.

Of the first of the four LPs listed

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above, I shall remark only that the playing is acceptable if you happen to like this sort of thing. Of the second, the typical cocktail lounge medley type of thing, is played with considerable spirit if seldom any imagination or subtlety. Perhaps the Taubman personality, as shown on the jacket, would be of help when exposed "in person."

Bert Buhrman has almost approached a good thing in his platter. He shows a certain amount of flair and design, but I must say the almost constant scream of what I presume to be high-pitched strings (with super coupler, maybe?) becomes terribly ear-fatiguing. The tunes are all good, and it could be worth your listening while.

Ashley Miller presents the Music Hall organ to excellent advantage, in a spacious-sounding LP, one side of which is devoted to semi-classical melodies, the other to standard pops, all done in "production treatment" in an exceptionally musicianly and musical manner. By far the best of the four reported on here, we quite enjoyed listening to this platter, for we had the feel there was a musician at the console who was enjoying what he was doing, and was knowledgeable about it all.

R.B.

Recitalists

NOTICE!

In the future, TAO will not accept for

publication any recital programs in which dates, performance places, and, for dedicatory recitals, names of organ builders, are not included. TAO is happy to publish recital listings, but cannot do so in fairness without completeness.

Ed.

St. Paul's Chapel, Columbia University, New York—February recitalists.

John Ferris, Feb. 2: Prelude and Fugue in E minor, Nun bitten wir den heiligen Geist, Buxtehude; Fantaisie in A Major, Franck; Toccata, Adagio and Fugue in C Major, Bach.

Ralph Kneeream, Feb. 4: Bach Program: Prelude and Fugue in A minor; I call to Thee; Before Thy throne; Sleepers, wake; Fantasia and Fugue in G minor.

Thomas Curtis, with Louise Curtis, soprano, Feb. 9: Rigaudon, Campra; Sicilienne, Paradis; Voluntary in C Major, Stanley; Now will I praise the Lord with all my heart, Schütz; I will lift mine eyes to the mountains, Dvorak; O Lord, how manifold are Thy works, Gore; Prelude-Improvisation, Mader; Fantasia on Ton-y-Botel, Purvis.

Haskell Thomson, Feb. 11: Prelude and Fugue in C Major, Bach; Suite in A Major, Dandrieu; Choral in E Major, Franck.

Edwin Flath, Feb. 16: 14th Century Italian Organ Music (in 2 parts), Anonymous; Variations on My young life hath an end, Sweelinck; Toccata in F Major, Bach; Sonata 3, Hindemith; Choral in E Major, Franck.

Ralph Kneeream, Feb. 18: Prelude and Fugue in F minor, Handel; Noël, Daquin; Toccata in C Major, Seixas; Largo, Martini; Fugue in D Major, K.P.E. Bach; Fantasia in F minor, Mozart;

Voluntary in G Major, Wesley.

Edward Tibbs, Feb. 23: Dialogue, Marchand; Andante (K.616), Mozart; Fantaisie 2, Alain; Fantasy for Flutes, Fast and Sinister, Sowerby.

Searle Wright, Feb. 25: Praeludium voor Laet ons met herten Reijne, Bull; Pavane, Byrd; Toccata alla Passacaglia, Searle; Canzona (Sonata 1), Whitlock; The West Wind, Rowley; Suite for Organ, Bridge.

William Teague, Reorganized Church of Latter Day Saints, Independence, Mo. (second pre-dedication recital), Jan. 19: Allegro (Concerto 10), Handel; Come, Saviour of the Gentiles, and Thou comest, Lord Jesus, down from heaven, Bach; Sonata in F minor, Mendelssohn; Introduction, Passacaglia and Fugue, Willan; Berceuse (Suite Bretonne) Dupré; Toccata (Suite, Op. 5), Duruflé.

Orpha Ochse, with Eleanor Schoenfeld, cello, First Congregational Church, Pasadena, Calif., Feb. 7: All-Bach Program—Salvation is now come to earth; The old year hath passed away; Passacaglia and Fugue; Sonata in G minor for cello and organ; Six Schübler Chorales; Toccata and Fugue in D minor.

D. Robert Smith, with Mary Galbreath, flutist, Charles Davis and William Holt, trumpeters, Bates College Chapel, Lewiston, Me., Feb. 9: Agincourt Hymn, Dunstable; Voluntary in C, Stanley; Prelude and Fugue in E Major, Lübeck; Duet for Flute and Organ, Krebs; O World I now must leave thee, Deck thyself, My Jesus leadeth me, Brahms; My spirit be joyful, Bach (trumpets and organ); Toccata and Fugue in D minor, Bach.

Roger Nyquist, Pierce Memorial Chapel, Wheaton College, Jan. 17: Toccata,

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Walond; Come soothing death, Praise to the Lord, Fantasia and Fugue in G minor, Bach; Adagio (Sonata in C minor), Nyquist; Concerto in G Major, Soler; Prayer for Epiphany Sunday, Tournemire; Toccata, Mulet.

First Lutheran Church, De Kalb, Ill. (dedication of Wangerin organ rebuilt by Clarence Helsing, Rockford, Ill.), Feb. 7: Allegro (Concerto in A minor), Vivaldi; The Trophy, Dandrieu; The Fifer, Couperin; Christ, Thou art my life, Pachelbel; Come sweet death, Praise to the Lord, Fantasia and Fugue in G minor, Bach; Adagio (Sonata in C minor), Nyquist; Toccata in G Major, Walond; Prayer for Epiphany Sunday, Tournemire; Toccata, Mulet.

Francis Hopper, Gardencourt, U. of Louisville School of Music, Bach series, Feb. 7: Fantasia and Fugue in A minor; Valet wick ich dir geben; Sonata in C Major; Variations on O Gott, du frommer Gott; Christ lag in todesbanden (cantus firmus in alto, fantasia); Concerto in G Major.

Mar. 13: Prelude and Fugue in G minor; Jesu, meine Freude; Ein' feste Burg ist unser Gott; Sonata 4; Fantasia (Concerto) in G Major; Fantasia with Imitation in B minor; Nun freut euch, lieben Christen g'mein; Concerto 4.



BARCLAY WOOD

Mr. Wood has assumed his duties as minister of music of First Baptist Church, Worcester, Mass. This church, second largest of the denomination in New England, with a choral program of more than 150 singers, is said to represent a notable example of Georgian architecture. Before going to First Baptist, Mr. Wood had been organist and choirmaster in Harvard Church, Brookline, Mass., where he followed E. Power Biggs and Dr. Francis Snow.

A graduate of Yale University School of Music and New England Conservatory, Mr. Wood holds bachelor and master degrees in organ. In 1957 he was elected to Pi Kappa Lambda, national honorary society for musicians. He has been heard frequently in recitals in the New England area.

At First Baptist he succeeds Dr. T. Charles Lee, now associate organist of Brick Presbyterian Church, New York. A new organ to be installed in First Baptist Church in early 1962 will be mentioned in a later issue of this magazine.

Apr. 10: Prelude and Fugue in C minor; Vom Himmel hoch da komm' ich her (2 versions); Sonata 1; Sei gegrüßet, Jesu gütig; Pastoral in F Major; Passacaglia and Fugue.

Gerald Bales, St. Mark's Cathedral, Minneapolis, Minn., Feb. 23: Prelude and Fugue in A minor, Bach; Concerto 5, Handel; Choral in A minor, Franck;

Harmonies du soir, Karg-Elert; Modal Trumpet, Karam; Nocturne, Avery; Carillon de Westminster, Vierne.

Apr. 26, St. Mark's Cathedral—music for choir organ and orchestra: Concerto 4, Handel; Sonata, Op. 3, No. 2, Corelli; Two Sonatas, Mozart; Song of Miriam, Schubert; Concerto for Organ and String Orchestra, Bales (1st U. S. performance).

Dora Poteet Barclay, St. Mark's Episcopal Church, Shreveport, La., Feb. 7: Sinfonia to We thank Thee God, Magnificat, Fantasy in G Major, Bach; Andante sostenuto (Gothic Symphony), Widor; Scherzo (Symphony 6), Vierne; Fantasy and Fugue on Ad nos ad salutarem, Liszt.

Allan Sly, Chapel, MIT, Cambridge, Mass., Nov. 22: Settings of "Veni, Creator Spiritus" by Peeters, Lenel, Dupré and Bach; Psalm 65, choral setting, le Jeune, three variations by van Noordt, choral setting by le Jeune; Seven Chorale Preludes, Leich; Sonata 3, Hindemith; Prelude and Fugue in C Major, Bach.

John Hamilton, First Presbyterian Church, San Jose, Calif., Feb. 15: Chaconne, Couperin; Elevation (Mass for

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Convents), Offertory (Mass for Parish Use), F. Couperin; Two Sonatas, Scarlatti; O God, Thou faithful God, Brahms; Naiades, Vienne; Organ Solo (Glagolitic Mass), Janacek; Now thank we all our God, Dearest Jesus we are here, I call to Thee, Prelude and Fugue in E minor (Wedge), Bach.

James Boeringer, Plymouth Congregational Church, Wichita, Kans., Feb. 16: Prelude and Fugue in G minor, Buxtehude; Prelude on What God ordains, Kellner; Prelude and Wedge Fugue in E minor, Bach; Incantation pour un jour Saint, Improvisation, Nizard, Langlais; Andante cantabile (Symphony 4), Widor; Prelude and Fugue in G minor, Dupré; Pantomime, Jepson; Scherzo (first performance anywhere), Harold Best; Sonata of Prayer and Praise, Bingham.

Lawrence Robinson, Hatcher Memorial Baptist Church, (no city listed), Feb. 21: Prelude and Fugue in C Major, We all believe in one God, Father, We all believe in one God, Bach; Suite for a Musical Clock, Handel; Naiades, Vienne; Adorn thyself, O World I e'en must leave thee, Brahms; Sonata 6, Mendelssohn.

Charles Shaffer, First Presbyterian Church, San Diego, Calif., Feb. 15: Offertoire sur les Grands Jeux, Couperin; Wir glauben all' an einen Gott, Nun komm der Heiden Heiland, Fantasia in G Major, Bach; Kleine Präludien und Intermezzi, Schroeder; Scherzetto, Adagio (Symphony 3), Vienne; Fantaisie-Toccata sur le Dies Irae (ms), Van Hulse.

Harry W. Gay, Trinity Cathedral, Cleveland, O., Mar. 9: Récit de Tierce en Taille, de Grigny; Variations on Weinen, klagen, sorgen, zagen, Liszt.

Mar. 16: Pièce Symphonique, Tournemire; Symphonie de l'Agneau, Malein-

greau.

Mar. 23: As Jesus stood beside the Cross, Scheidt (6 versets); Symphonie de la Passion, Maleingreau; O Man bewail, Bach.

Mar. 30: I cry to Thee, Krebs; When in the hour of utmost need, Partita on O God, Thou holy God, Bach.

Apr. 6: Jesus is nailed to the Cross, Dupré; Today Thou shalt be with me in Paradise, I thirst, It is finished, Tournemire; Jesus dies on the Cross, Dupré.

Carolyn Walker, Washington (D.C.) Cathedral, Feb. 7: Concerto in D minor, Vivaldi-Bach; Suite for Organ (Solemn Mass for Parish Use), Couperin; Sonata 1, Hindemith.

Karl Richter, First Presbyterian Church, Ft. Wayne, Ind., Feb. 16: All-Bach—Partita 4 in D Major; Prelude and Fugue in C Major; Chromatic Fantasy in D minor; Toccata in D minor; Partita 5 in G Major.

Delores McPherran, First Christian Church, Columbia, Mo., no date listed: Offertoire sur les Grands Jeux, Couperin; We all believe in one God, Krebs; Rejoice, beloved Christians, Bach; Choral in A minor, Franck; Deux Danses à Agni Yavishta, Alain; Toccata in E minor, Reger.

Loma Lombardo, First Congregational Church, Willimantic, Conn., Feb. 28: Passacaglia and Fugue, Bach; Choral in B minor, Franck; Fugue in G minor (little), In Thee is gladness, Rejoice Christians, O God be merciful unto me, Bach; Choral in A minor, Franck.

Robert Baker, March series, Congregation Emanu-El, New York, Mar. 5: Two Voluntaries for Double Organ—D minor, Purcell, D Major, Boyce; Chaconne in E minor, Buxtehude; Prelude and Fugue in A minor, Bach; Concerto 4, Handel; Choral in B minor, Franck; Eclogue, Delamarier; Song of Peace, Langlais; The Burning Bush, Berlinski.

Mar. 12: Grand Jeu, DuMège; Two Ritornelles, Rameau-Karg-Elert; Prelude and Fugue in B minor, Bach; A Sabbath Prayer, Nowakowski-Dickinson; Prelude to the Sabbath Morning Torah Service, Milhaud; Fantasia in A Major, Franck; Psalm-Prelude, Milford; Canon on a Ground (Triptych), Anderson; Toccata in D flat Major, Jongen.

Mar. 19: We all believe in one God (Fugue, Chorale-Prelude), Bach; Concerto in A minor, Vivaldi-Bach; Toccata in the Dorian Mode, Bach; Two Preludes, Bloch; Toccata Giocoso, Adler; Prelude and Trumpetings, Homage to Perotin, Roberts; Arioso, Sowerby; Choral in A minor, Franck.

Mar. 26: Sonata 2, Mendelssohn; Aria in F Major, Handel; Biblical Sonata—"David and Goliath," Kuhnau-Nevins; Fantasia in G Major, Bach; Two Canons, Schumann; Choral in E Major, Franck; Rosh Hashona, Yom Kippur, Berlinski; Hassidic Prelude, Fromm; Prelude and Fugue on B A C H, Liszt.

Lorene Banta, "French Music of Three Centuries," Cochran Chapel, Phillips Academy Andover, Mass., Mar. 6: Fugue on the Kyrie (Messe à l'usage des

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DETROIT

Couvents), Benedictus and Amen (Messe Solennelle à l'usage des Paroisses); Basse et Dessus de Trompette, Clérambault; Plein Jeu, Marchand; Preludio (Sonata 3), Guilman; Andante, cantabile (Symphony 4), Widor; Choral in A minor, Franck; Verset 3, Dupré; Majesté du Christ demandant sa gloire à son Père (L'Ascension); Trois Préludes, Milhaud; Litanies, Alain.

E. Lyle Hagert, Hill Auditorium, U. of Michigan, Ann Arbor, Feb. 11: Toccata in E minor, Pachelbel; Six Schübler Chorale Preludes, Prelude and Fugue in C Major, Bach; Scherzo (Symphony 1), Vienne; Schönster Herr Jesu, Schroeder; Grande pièce Symphonique, Franck.

Alexander Schreiner, Bidwell Memorial Presbyterian Church, Chico, Calif., Feb. 24: Chorale and Prelude on O Man bemoan, Toccata, Adagio and Fugue in C Major, Bach; Fantasia in A Major, Franck; Star of Hope, Biggs, Chanson, Barnes; Fanfare, Sowerby; Meditation Religieuse, Mulet; Water Nymphs, Vienne; Prelude and Fugue in B Major, Dupré.

Theodore C. Herzel, Emmanuel Lutheran Church, Dearborn, Mich., Feb. 28: Trumpet Tune and Bell Symphony, Purcell; O sacred Head, Rejoice Christians, Fantasia in A minor, Bach; Sonata in F minor, Mendelssohn; Poème Mystique on Manna, Purvis; Pavane, Elmore; Pasticcio, Langlais; Chorale Prelude on Rhosymedre, Vaughan Williams; Toccata (Symphony 5), Widor.

Reuel Lahmer, Church of the Ascension, Pittsburgh, Pa., Feb. 28: Praeludien und Fuga, Bruhns; Cinque versi Spirituali, Valente; Pastorale, Aldrovandini; Durezza et Ligature, Trabaci; Suite—Missa Brevis, Suite—Western Pennsylvania, Lahmer; Prelude and Fugue in F major, In the hour of utmost need, Pastorale, Toccata and Fugue in D minor, Bach.

Grady Wilson, National Cathedral, Washington, D.C., Mar. 6: Hymne d'Action de grâces—Te Deum, Langlais; Deuxième Fantaisie, Alain; Prelude and Fugue in G minor, Dupré; Sonata on Psalm 94, Reubke.

Jerald Hamilton, St. Paul's Episcopal

Church, Dayton, O., Mar. 6: Toccata in F Major, Buxtehude; Musical Clocks, Haydn; Passacaglia and Fugue, Bach; Choral in A minor, Franck; Schönster Herr Jesu, In dulci jubilo, Schroeder; Variations on a Noël, Dupré.

Dwight Davis, City Methodist Church, Gary, Ind., Jan. 31: Fanfare in C Major; Before Thy Throne I stand, Bach; Sonata 2, Mendelssohn; Very Slowly (Sonatina), Sowerby; Sonatine for Pedals Alone, Persichetti; Prelude in E minor, Bales; Allegretto, Poco vivace, Schroeder; Organ Hymn, Schlick; Toccata, Monnikendam.

Fred Binckes, City Methodist Church, Gary, Ind., Feb. 28: Voluntary No. 1, Boyce; What God ordains is always good, Kellner; Prelude and Fugue in G Major, Bach; Fantaisie in A Major, Franck; Now Praise we Christ, O Christ Thou Lamb of God, Lenel; Allegro (Symphony 6), Widor.

Phyllis Jahns, City Methodist Church, Gary, Ind., Apr. 3: Prelude in D minor, Pachelbel; Adagio, Fiocco; O Lamb of God, Lord Jesus Christ with us abide, Bach; Communion, Fantaisie (Hommage

à Frescobaldi), Langlais; Variations sur un Noël, Dupré.

J. Herbert Springer, St. Matthew's Lutheran Church, Hanover, Pa., Mar. 20: Toccata in E minor, Pachelbel; Prelude on Ich möchte mich nun trosten, Variations on Herr Jesus hat ein Gartchen, Prelude on O Gott du frommer Gott, Peeters; Sonata 1, Mendelssohn; Cathedral at Night, Marriot; Toccata, Titcomb; Le banquet céleste, Messiaen; Finale in B Flat, Franck.

Apr. 3: Prelude in C minor, Variations on O Gott du frommer Gott, Bach; Concerto in A minor, Vivaldi-Bach; Variations on a Theme by Bach; Liszt; Prelude on Brother James' Air, Wright; Now woods and fields are sleeping, Edmundson; Third Chorale, Andriessen.

Jerald Hamilton, Helen Mauck Galbreath Chapel, Ohio, U., Athens, Mar. 13: Rigaudon, Campra; Eclogue, Wagenaar; Choral in A minor, Franck; Es flog ein en Täublein weisse, In dulci jubilo, In stiller Nacht; Nun bitten wir den heiligen Geist; Schönster Herr Jesu, Schroeder; Passacaglia and Fugue, Bach.

Trinity Church, New York, March noon recital series.

Robert Arnold, Mar. 3: All men must die, My soul doth magnify the Lord, Bach; Air and Gavotte, Wesley; Aria, Peeters; Fugue on the Kyrie, Couperin.

Carolyn Hawkins, Mar. 8: Kyrie (Mass for Parish Use), Couperin; Sonata for Organ, Arne; Deck thyself O my soul, Praise to the Lord, Bach; Glory be to God on high (2 settings), Dupré.

George Mead, Mar. 9: Andernach, Te lucis, Willan; Abide with us, Lord Jesus walking on the sea, Hear O Israel the Lord thy God is One (Bible Poems), Weinberger.

Robert Arnold, Mar. 10: Pastorale, Prelude and Fugue in A minor, Bach.

George Mead, Mar. 15: Entrata, Karg-Elert; Meditation, Ariel, Bonnet; Abide with me, Parry; Hyfrydol, Vaughan Williams.

Walter Baker, Mar. 16: Toccata in F, Bach; Scène de la Passion, Le Sur; Berceuse, The Spinner (Suite Bretonne), Dupré; Toccata (Suite for Organ), Duruflé.

Robert Arnold, Mar. 17: Toccata in D

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minor, Pachelbel: O world I soon must leave thee, Brahms; Fantasia, Telemann; Elegie, Peeters.

George Mead, Mar. 22: Voluntary on the Doxology, Purcell; Prelude, Legende, Scherzetto, Postlude, Vienne.

George Mead, Mar. 23: Overture (Baroque Suite), Bingham; Prelude on O Land of Rest, Donovan; Meditation à Ste. Clotilde, James; Fantasy, Mead.

Robert Arnold, Mar. 24: Partita—My Jesus, leave I not, Walther; Pastorale, Milhaud; Prelude on the Kyrie, Song of Peace, Langlais; Rigaudon, Campra.

George Mead, Mar. 29: Allegro (Sonata 4), Slow movement (Reformation Symphony), Mendelssohn; Gavotte, Wesley; Voluntary in A minor, Stanley.

George Mead, Mar. 30: Prelude and Fugue in F minor, Slow movement (Violin Sonata 6), Handel; Cuckoo, Daquin; Prelude on Were You There?, Sowerby; Voluntary, Bingham.

Robert Arnold, Mar. 31: Concerto 1, We all believe in One God (F Major, D minor), Bach.

Harrison Walker, St. Andrew's Church, Wilmington, Del., Mar. 21: Homage à Frescobaldi, Langlais; Majesty of Christ praying, Prayer from Christ ascending (Ascension Day), Messiaen; Suite in D Major, Stanley; Hark, a voice saith, If thou but suffer God to guide thee, Bach; Sonata 6, Mendelssohn; Solemn Prelude, Rowley; Rest, thou contented and be still, Zechiel; Toccata in B minor, Gigout.

James M. Guinn, dedication of Artisan organ, Walnut Hill Evangelical Lutheran Church, Dallas, Tex., Mar. 13: Prelude and Fugue in F Major, I call to Thee, Bach; Prayer (Suite Gothique), Boellmann; Intermezzo, Huhn; Meditation, Kinder; St. Clement, McKinley; Chorale Prelude on a Melody by Gibbons, William Rigaudon, Campra.

Leonard Raver, Den Helder, Church of the Resurrection, Flentrop organ, 1958 Feb. 3: Duo, Fugue, Dialogue, Trio, Point d'orgue (Livre d'Orgue), de Grigny; Trio Sonata 1, Toccata, Adagio and Fugue in C, Bach; Two Sonatas (E minor, G Major), Soler; Canon, Chaconne and Fugue, Sowerby.

The Hague Conservatory, with Han de Vries, oboe, Feb. 16.

Fulbright Chamber Music Concert, American Embassy, The Hague. Program included first European performance of Daniel Pinkham's Concerto for Harpsichord and Celesta (Raver, harpsichord).

Recital for Dutch radio on the Flentrop organ, Fonteinkerk, Voorburg, Mar. 10 (Sweelinck, Frescobaldi, Buxtehude; first radio performance of Cantilena, Binkert; and First Organ Suite, Ulysses Kay).

Dr. Raver informed TAO he has recited in April in Amsterdam which will feature American works for organ and brass, including Introduction and Chorale, Louie White (written for Dr. Raver); Concerto, Lockwood; and Passacaglia for Organ and Timpani, Badings.

Newsnotes

(Continued from page 11)

St. Paul's Chapel, Columbia University, N.Y., Searle Wright, director of chapel music, presented several unusual and interesting programs in the past few weeks, including: Chapel Choir, with soloists, Mar. 27, "Jesu, priceless Treasure," Bach, and Sowerby's "Forsaken of Man." On Apr. 10 the Sage Chapel Choir, Cornell University, was heard. The Religious Arts Festival at Columbia included an Apr. 26 program featur-

ing the women of the choir in Poulenc's "Litanies à la Vierge noire," Crandell's "Doxologia," Virgil Thomson's "Mass" for two-part chorus and percussion, Sowerby's "Ballade for English Horn and Organ," and Karg-Elert's "Fugue, Kanzone und Epilog" for organ, violin and women's voices. On Apr. 27 the Jewish Choral Society, under the auspices of the School of Hebrew Education, Hebrew Union College, Jewish Institute of Religion; and the Teaneck Jewish Center Choral Group presented a program of contemporary Hebrew music mainly by American composers. Apr. 29 the choir of Corpus Christi Church (male voices) under the direction of William McDonald sang Krenek's "Twelve Tone Mass." The festival was concluded May 5 with a recital by Ralph Kneecreem, the program of which can be found in the RECITALISTS columns.

Austin Organs, Inc. will build an organ for the chapel of Kansas State College, Manhattan, following the design by the late James B. Jamison, author of the book "Organ Design and Appraisal." **Robert Wilson Hays** is Kansas State organist . . . **Northwestern University School of Music**, in collaboration with Garrett Biblical Institute will offer a new program leading to the Master of Sacred Music degree, starting in September 1960. The program will include work in the three principal areas of religion, religious education, and music. Principal field of performance will be organ or voice.

An anonymous donor has made up to \$5000 available annually for scholarship aid to third-year Oberlin Conservatory of Music students attending the Mozarteum in Salzburg, Austria . . . **Eastman School of Music** presents its 4th Workshop for Protestant Organists and Directors at its Summer Session this year July 18-22. Faculty will include Dr. Eric Werner, Dr. David Fetler, Dr. Allen McHose, the Rev. Murray Cayley and David Craighead. Mr. Craighead

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will play a recital in Kilbourn Hall July 19.

Hudson-Catskill Chapter AGO will sponsor an organ and choral seminar to be held in the First Reformed Church, Hudson, N.Y. June 27 through July 1 . . . **School of Sacred Music**, Union Theological Seminary, New York, presented **André Marchal** in recital Mar. 25. Marchal's verbal program notes were translated by Jacqueline Marchal Englert. Eight graduate students of the school conducted a reading of Bach's "St. John Passion" as part of a two-month analysis course.

University of Wisconsin Summer Sessions, School of Music and Extension Music Department will jointly sponsor the annual **Church Music Conference** to be held on the Madison, Wis. campus July 27-29. Faculty will include **Dr. and Mrs. Hugh Porter**, **Lauretta Cotton**, university professors **Samuel T. Burns**, **Bettina Bjorksten**, **Dale Gilbert**, **Paul Jones** and **J. Russell Paxton**, **John Harvey** and **Dr. Orville Shetney**.

Washington and Cathedral Choral Societies will present the complete "Missa Solemnis" by Beethoven in Washington (D.C.) Cathedral, May 26, with soloists, chorus, orchestra under the direction of **Paul Callaway** . . . The television audience viewing the Easter service from the National Cathedral, Washington, D.C., heard the first performance of a work composed especially for the occasion, "A Festival Service in E for the High Celebration of Holy Communion on Easter Day," by **Richard Dirksen**, associate organist and choirmaster at the cathedral. The music is scored for two trumpets, two trombones, timpani, organ, mixed chorus and solo.

The **Fifth Annual Conference on Church Music**, sponsored by the Board of Christian Education of the Presbyterian Church, U.S. will be held in Montreat, N.C. July 9-13. Faculty will include **Vernon de Tar**, **Donald Kettring**, **Earl F. Berg**, **Mabel Boyter**, **James R.**

Sydnor, **Richard M. Peek**, **James Hart**, **Haskell Boyter**, **Stephen Ortlip**, **Betty L. Peek**, **Warner L. Hall**, **Wyatt Insko**, and the **Rev. Dr. Paul Tudor Jones**.

As one of the events of the 30th annual **Eastman School of Music Festival of American Music**, Apr. 27-May 4, the Eastman Singers, directed by **David Feller**, with **David Craighead**, gave a program of American Folk Music.

Personals

Paul J. Sifler, conducted from the organ the choir of Christ Church, Oyster Bay, N.Y. in a performance of Bach's cantata "Bide with Us" Mar. 2 . . . **Richard Ellsasser** will be soloist at the 20th annual Tri-State Music Festival, Enid, Okla. May 2, will conduct master classes, judge keyboard contestants.

Hans Vigeland will play the Poulenc "Concerto" May 4 with the Cincinnati Symphony Orchestra, **Josef Krips**, conductor, as part of this city's annual May Music Festival . . . **Herbert L. White, Jr.** has been added to the organ faculty of the Sherwood Music School, Chicago, Ill. . . **Jack Mills**, president, Mills Music, Inc., has appointed **Robert L. Gardiner** as advertising manager and publicity director of the music publishing firm.

Frederick Ericksen has resigned as organist and choirmaster after 48 years in Emmanuel Church, Baltimore, Md., due to continued ill health. He will be succeeded by **John Eltermann**, formerly assistant in Emmanuel Church. The **Rev. Alfred B. Starratt**, rector of Em-

manuel sent TAO the parish letter announcing Mr. Ericksen's resignation. The letter was, to say the least, magnificent, in the manner in which tribute was paid the retiring musician.

Robert Baker will play dedicatory recitals on the **Aeolian-Skinner** organ in Home Moravian Church, Winston Salem, N.C. May 8, and on the **Schantz** organ in Central Presbyterian Church, Lafayette, Ind. May 11. Dr. Baker played the dedicatory recital on the organ in First Methodist Church, White Plains, N.Y. May 1; will be heard in Claremont (Calif.) Congregational Church May 15, and in Los Angeles May 16.

George Markey will play recitals in Haverstraw, N.Y. May 8, Lake Erie College May 25, and on May 13 will play the dedicatory recital on the **Schantz** organ in First Presbyterian Church, Elkhart, Ind. . . **Marilyn Mason** will play the dedicatory recital on the **Möller** organ in the Presbyterian Church, Lexington, Va. May 9 . . . The **McCurdys** will be heard in joint recital May 6 in Trinity Parish, Southport, Conn. . . **William Teague** will play in Guilford, Miss. May 9 . . . **John Weaver** will play in Manchester, Vt. May 23.

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